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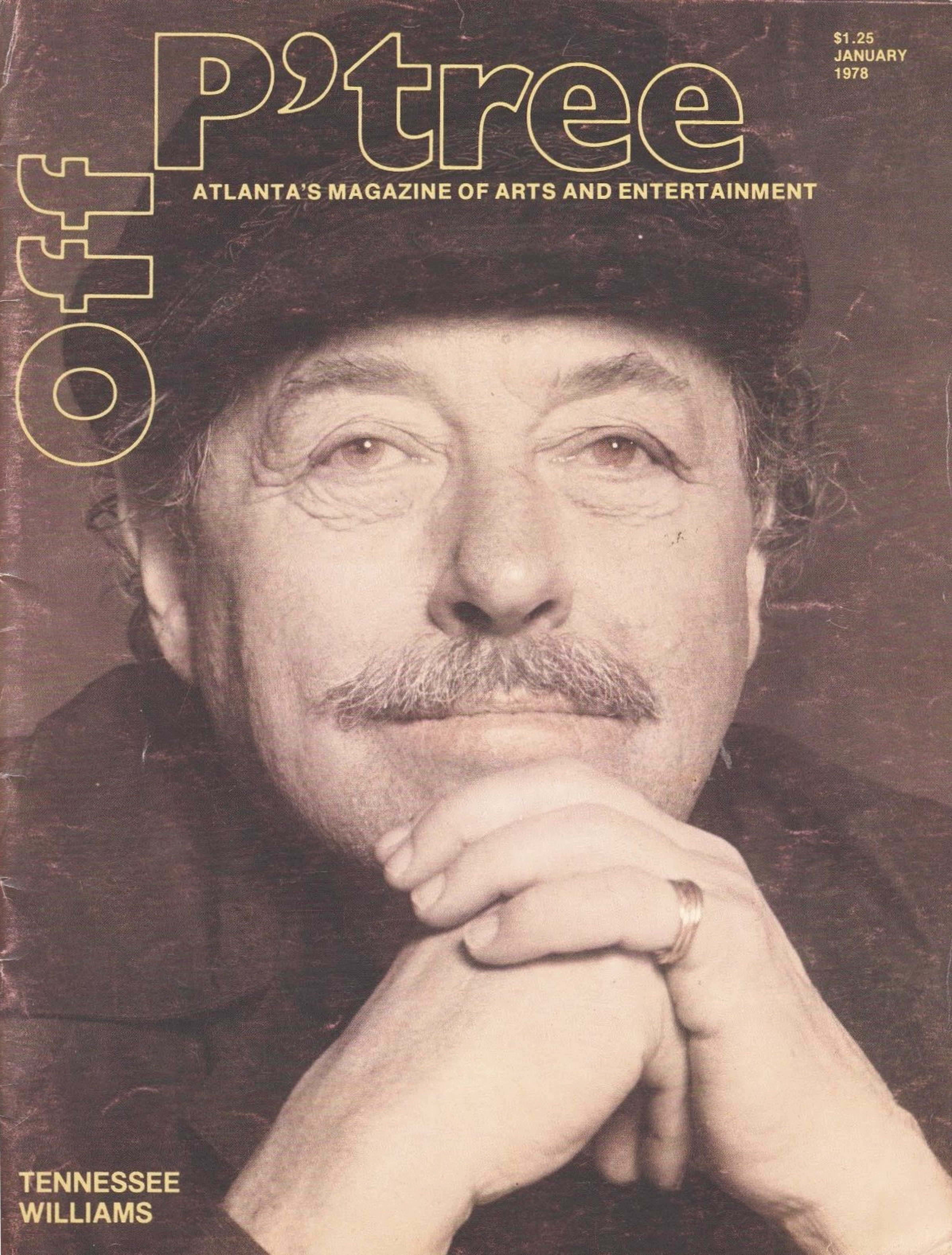
JANUARY
1978

ATLANTA'S MAGAZINE OF ARTS AND ENTERTAINMENT



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WILLIAMS

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Michele Ross, The Atlanta Journal and Constitution

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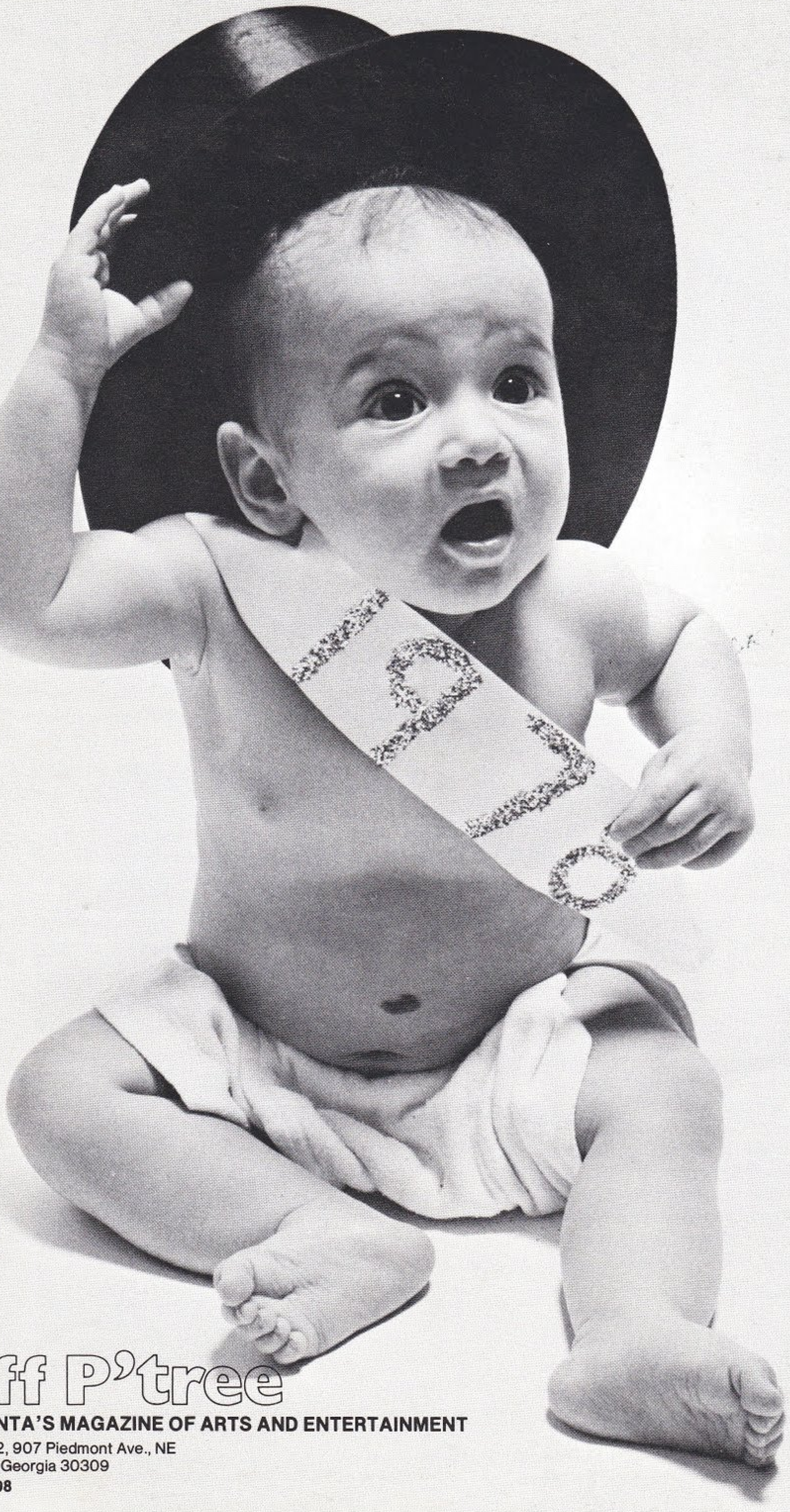

Off P'tree

ATLANTA'S MAGAZINE OF ARTS AND ENTERTAINMENT

Suite B2, 907 Piedmont Ave., NE
Atlanta, Georgia 30309
876-4198

Magazine

January is traditionally a month of new beginnings. Consequently, the *Off P'tree* staff has chosen the first issue of the new year in which to present two additional departments: Poetry, and Short Fiction. We intend to include works by nationally recognized, as well as local writers. However, our concentration lies in a dedication to the promotion of resident artists.

The venues offered to metro area writers are severely limited. The Atlanta tabloids have graciously provided some coverage for the swelling tides of creative minds in our city and its environs. Nevertheless, the flow continues to surge and *Off P'tree* hopes to act as a reservoir for the innumerable quality transcripts that are too often relegated to desk drawers and old trunks simply because the national publications are deluged with material and other local periodicals are nonexistent.

It is time to dispell the myth that the literary wealth of our region is restricted to the iambic pentameter of Sidney Lanier, Joel Chandler Harris' briar patch, and Margret Mitchell's moonlight and magnolia. Those times have not only "gone with the wind," but, hopefully, transformed with the twentieth century. The same soil that has nurtured the genius of Carson McCullers, Flannery O'Conner, and James Dickey now holds the formative seeds of our future literary contributors. However, in order for their talents to flourish Atlanta's contemporary writers must receive the necessary nourishment of exposure and feedback. *Off P'tree* intends to serve as a place for them to grow.

The poet featured in this issue is Sarah Gordon. Dr. Gordon was born in Hamlet, N.C., and was educated at Randolph-Macon, the University of Missouri, and Texas Christian. She is presently teaching English at Georgia College. Dr. Gordon is an editor of the *Flannery O'Connor Bulletin* and has previously published poetry in the *Georgia Review*, the *Virginia Woolf Quarterly*, *Descant*, and the *Texas Quarterly*.

Off P'tree's short fiction contributor is Hadden Luce. Ms. Luce is a Savannah native who spends much of her time in the Atlanta area. She is the author of *After the Prom,* a collection of short stories published by Vanity Press and a new book scheduled to be released in the fall of 1978.

Two further special entrees to be noted in this issue are the cover interview on Tennessee Williams and the feature on one of America's favorite comediennes, Phyllis Diller. The Williams interview was done during the author's stay in Key West which immediately preceded his arrival in Atlanta for the premiere of his new play, Tiger Tail. Ms. Diller was consulted by writer, Joseph Litsch, during her recent visit to Montreal. She will be in Atlanta this month in conjunction with the Atlanta Lyric Opera.

Off Peachtree

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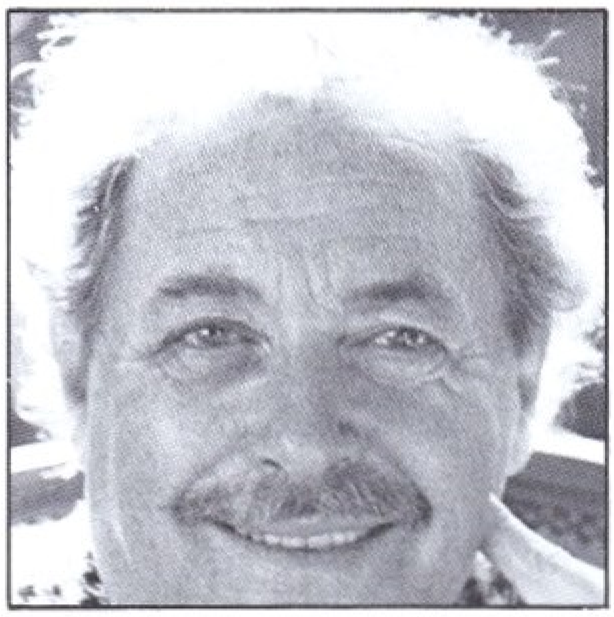

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ON THE COVER: Tennessee Williams is in Atlanta with his new play Tiger Tail, premiering at the Alliance Theatre. In interview with Ed Shown, beginning on page 24 , Mr. Williams speaks briefly about his new work and the general state of his life. Photograph by Tee Lustica.

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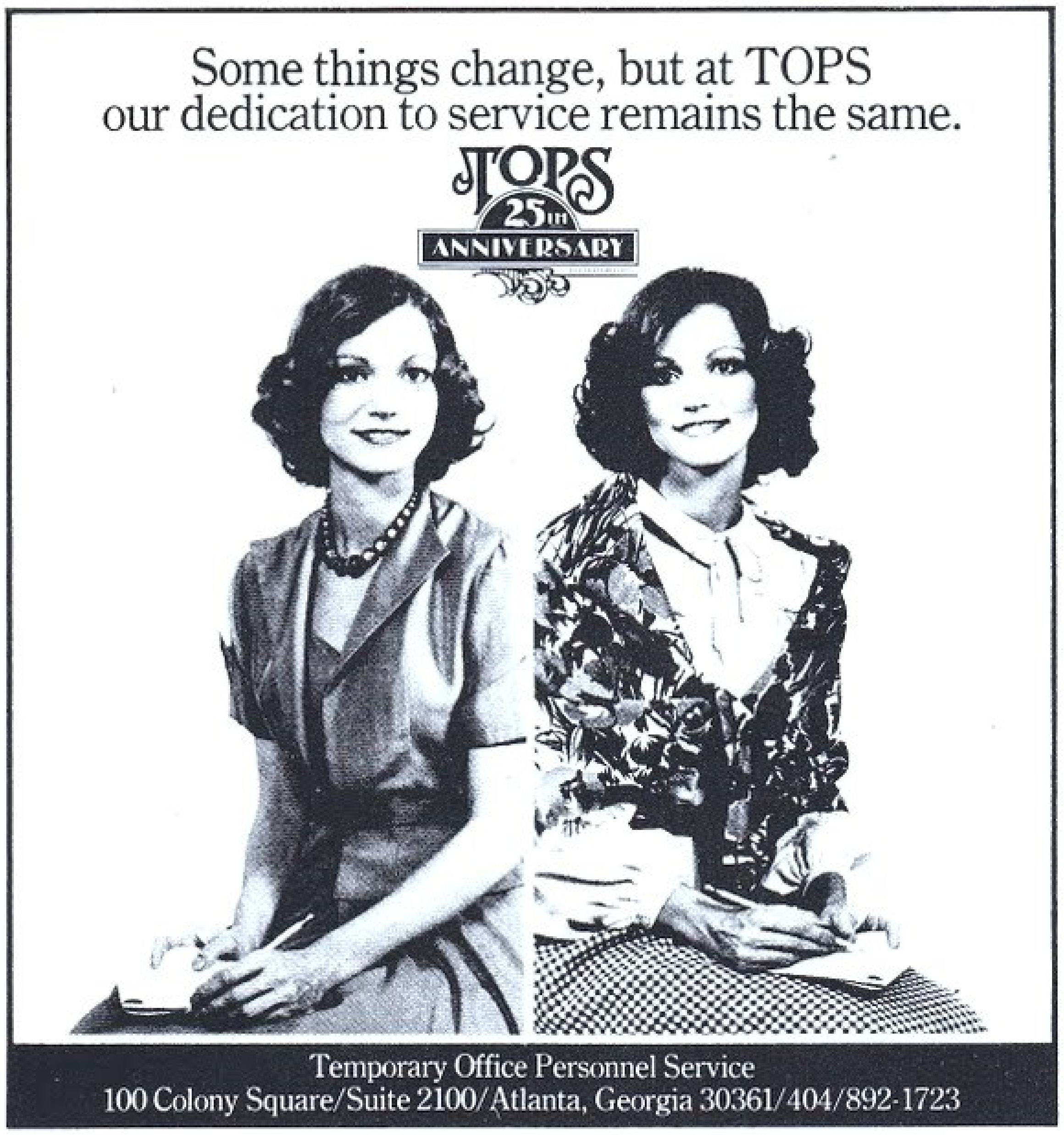
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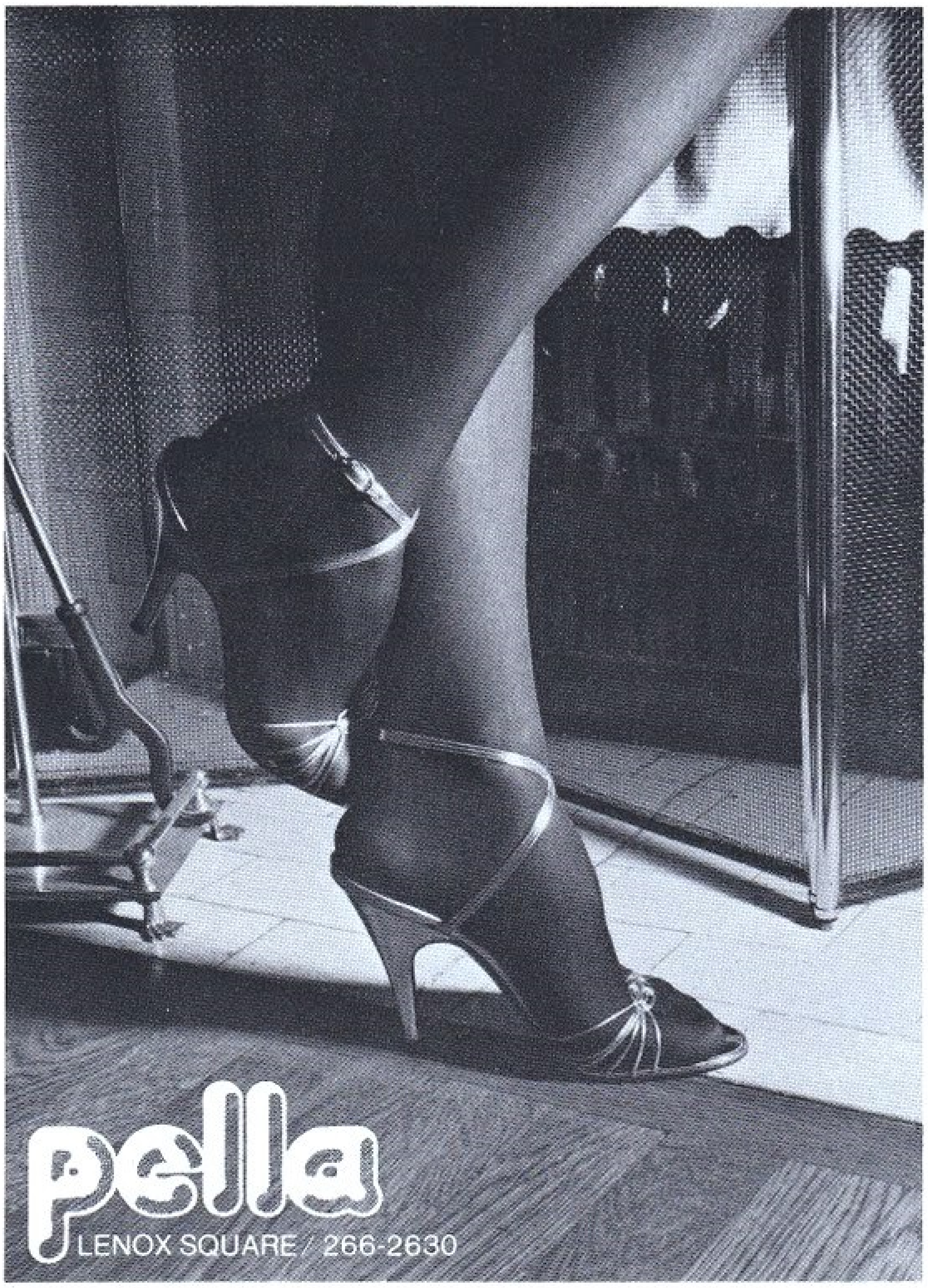
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contributing photographer

Off Peachtree
Mail

Dear Off P'tree,

Off P'tree Magazine promises to be an important new addition to the arts and entertainment field in Atlanta.

Best wishes to your staff as you undertake this exciting new venture.

Sincerely,
Sam Nunn
U.S. Senate

Dear Off P'tree,

Just finished reading your December issue and I was truly pleased and amused about the interview on Keisa Brown. No one can sing a song or capture an audience like Keisa can. I don't think anyone can rival her title as "mother of entertainment" in Atlanta.

Thank you,
B. H. Campbell

Dear Off P'tree,

Roses to the writer of the article on Dante Stephensen! He alone is the main reason the gates of Underground have remained open and I applaude his courage. Mr. Stephensen will see that Underground is revived!

Remarkably in the article, however, I missed a review of the fabulous fondues featured on board Dante's Down the Hatch. Through even the most lean times in Underground, Dante has consistently served the finest cuisine in Atlanta. Dining aboard the schooner is a delightful experience to be remembered and repeated.

Warmest regards and best of luck to the staff of Off P'tree.

Sincerely,
Bonnie Roberts
WLTA FM100

Dear Off P'tree,

Rumors had been circulating for quite some time now about a new publication that would better cover the many entertainment happenings in Atlanta. Congratulations for filling this need. I am very impressed with the visual quality of your magazine. Other publications about town definitely say much about our city but none approach it in such a sophistocated manner. With contributions like Off P'tree, I feel that community pride as well as support for the arts will improve. Thank you for making Atlantans more aware of Atlanta.

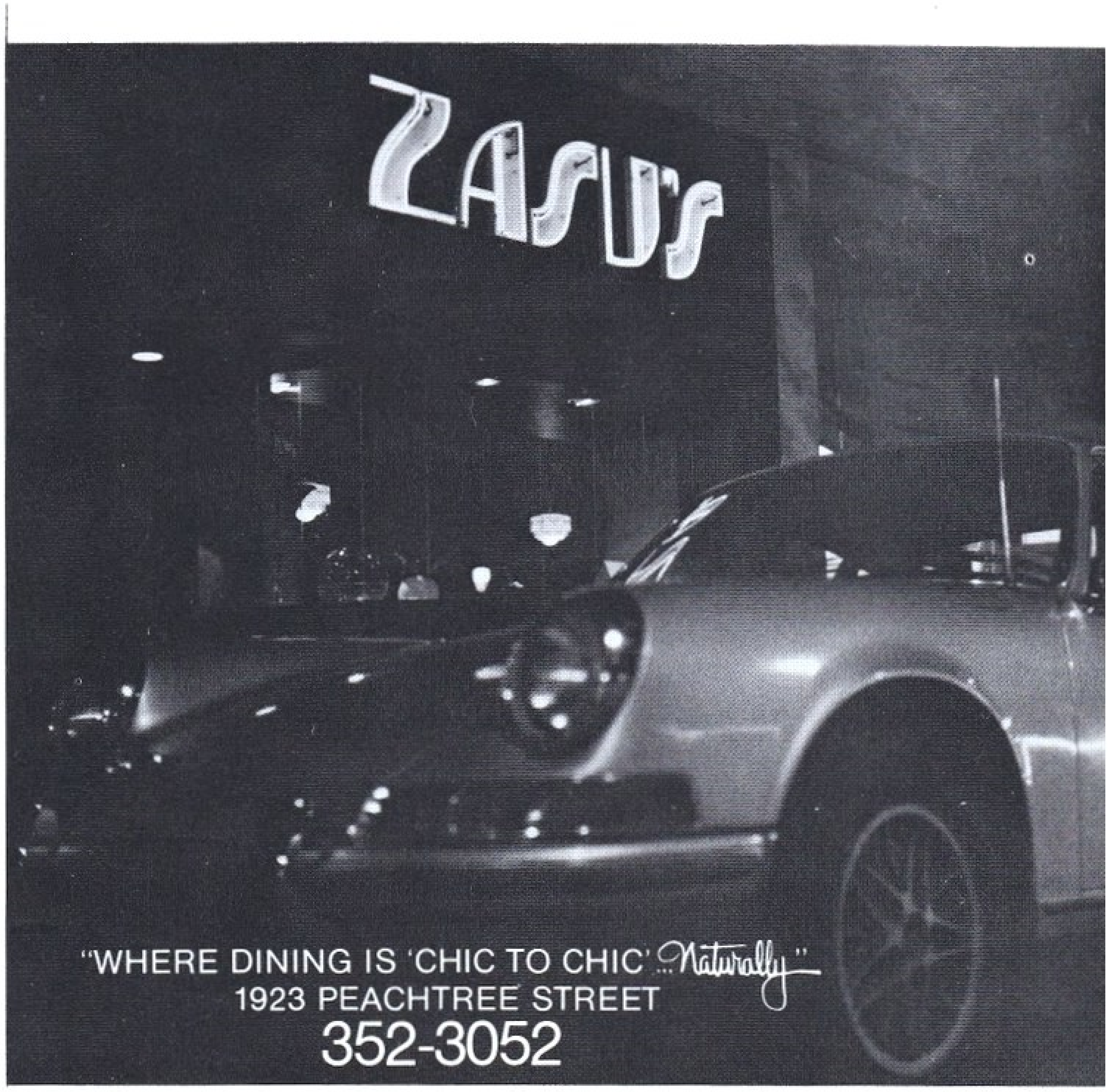
Sincerely,
Lois M. Brie

NOT
FOR WOMEN ONLY

LE BEAU VISAGE

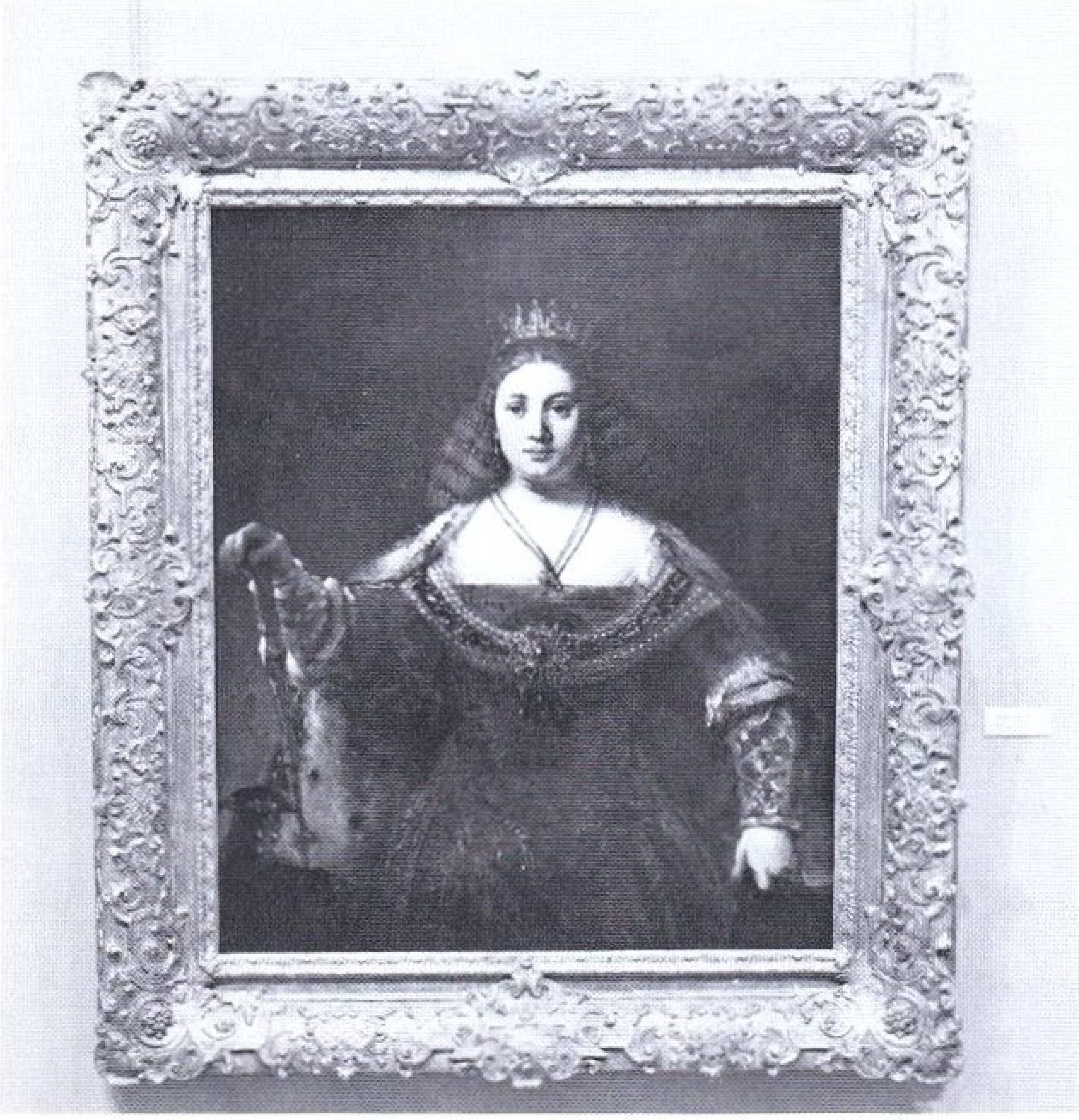
FACIALS-MAKE-UP INSTRUCTION-HAIRSTYLING

266-2045



"WHERE DINING IS 'CHIC TO CHIC'...Naturally"
1923 PEACHTREE STREET
352-3052

In Town



LEFT:
A Rembrandt painting entitled, "Juno."

BOTTOM:
The doors open at the High Museum and people anxiously enter to see the collection.

OPPOSITE PAGE:
From the collection of Armand Hammer: "Woman of the People" by Modigliani.

ARMAND HAMMER

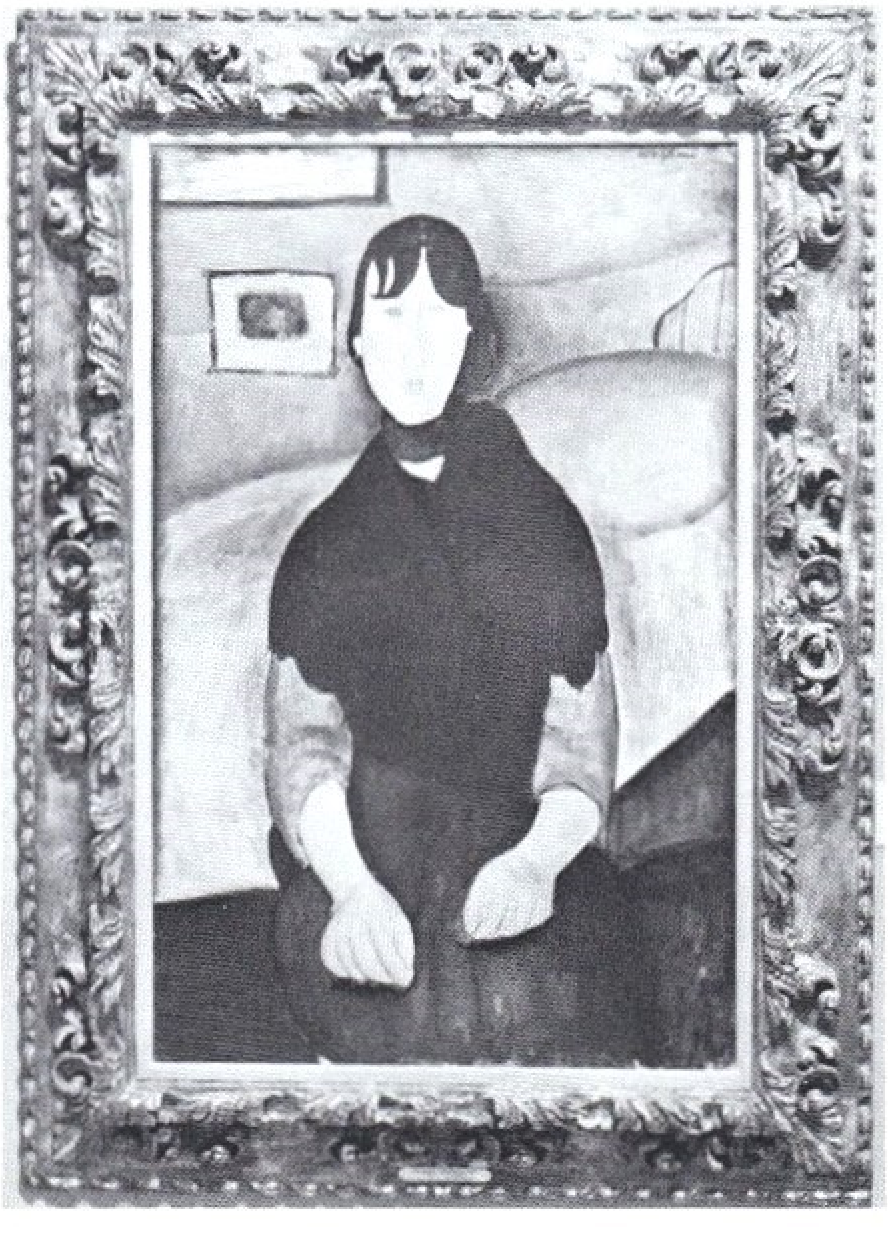
One of the cultural highlights of this year's winter season is gracing the Atlanta art scene through the co-operative efforts of The High Museum of Art's members guild and entrepreneur, Armand Hammer. The exhibit began amidst much hurrah on November 20 and extends through the twenty-second of this month. It includes more than 100 masterpieces which represent the works of such artists as Rembrant, Goya, Van Gogh, Degas, Renoir, Cassatt, Pendergast and Wyeth. The paintings span art history from the sixteenth to the twentieth century. The collection, which is Hammer's third, is considered by many critics to be the finest drawing collection in America today.

Dr. Armand Hammer of Occidental Petroleum, rather than baking soda fame, has collected works of art most of his life. He is enamored by the sense of connecting himself "with something that is really immortal, something that has survived all these centuries." Dr. Hammer has displayed a philanthropic image both in his willingness to share his treasures with the public and in his gifts to various museums.

Perhaps the only rival to the Hammer collection when it visits a city is Armand Hammer himself. In the words of biographer, Bob Considine: "He is a tanned tough man who looks like a retired, undefeated middleweight champion; one who kept his money . . . He came out of the Lower East Side and lived to affect the economies of the Soviet Union, Libya, Peru, Venezuela and California . . . He bulled his way into the closely held citadels and cartels of art, cattle, whiskey, coal, network radio and, almost as an afterthought, oil." Furthermore, Considine notes in The Remarkable Life of Dr. Armand Hammer that the circumstances of the magnate's personal life are as unique as those of his business career.

"He outlived his first two wives, a Russian baroness and a lady alcoholic from the New Jersey horse country, and now is married to an heiress who accidentally found a reference to him in a periodical neither regularly saw, The Police Gazette . . . His father went to prison accused of performing an illegal abortion; his son was arrested on a charge of slaying a Korean war veteran. He won them their freedom. For much of his adult life he has fought in court cases that might have destroyed him had he lost. He has won all of them, the latest being a cloak and dagger cliff-hanger with $100 million at stake. At last count he had three Rolls Royces, a multi-million dollar private jet, homes in Los Angeles and New York's Greenwich Village and apartments in Moscow and London."

Armand Hammer's life has been one of zealous industry from his first business venture as a delivery boy at sixteen to his oil and allied interests conglomerate which grossed over $55 billion in 1974. It is ironic that the son of a staunch socialist, Julius Hammer, should so heavily tilt the scales of the free enterprise system. Armand's capitalistic ventures began with the near bankruptcy of his father's small pharmaceutical company, Good Laboratories. While an undergraduate at Columbia's medical school, Hammer neglected his classes in order to transform the company into a thriving business. This he did while studying double-time at night and became the first self-made millionaire in Columbia's College of Physicians and Surgeons. Hammer delved in foreign trade during his relationship with Good Laboratories and went to his family's homeland, Russia, on an humanitarian mission following



World War I. This adventure by the then twenty-three year old Armand not only amassed a great personal fortune but led to the opening of foreign trade with Russia. Consequently many people think of Dr. Hammer as "the Russian connection."

Throughout a lifetime marked by deals and profit margins, Armand Hammer has taken solace in art. It was prophetic that his first major purchase as a young man was the Steinway baby grand that still occupies a place of prominance in his Greenwich Village apartment. Hammer's first art collection began in Russia during the 1920's and led to the founding of the Hammer Galleries. The second, which was composed of a group of Old Masters accumulated during the 1950's, was given to the University of Southern California in 1965.

The collection presently being viewed at the High Museum has recently been exhibited to enthusiastic crowds at the Louvre and Jacquemart-Andre Museums in Paris. The most renowned work in this collection is Rembrant's "Juno." It is one of the mystery works from the artist's late period. The painting was lost following the original owner's death in 1678 and reappeared unrecognizably repainted at a Cologne auction in 1935. It was purchased by the Bonn Museum for $214. The restored painting which is the showpiece of the Hammer exhibit, was bought in 1976. Dr. Seymour Slive, Director of the Fogg Art Museum at Harvard University, gave an illustrated Lecture during December on his x-ray research on "Juno." This lecture revealed the major revisions of the original composition made by the artist and the new research techniques afforded by ultra-violet and infra-red light.

The predominant part of the collection is that of the 19th century French Impressionists and Post-Impressionists. This selection includes paintings by Corot, Boudin, Pissarro, Cezanne, as well as "Three Dancers in Yellow Skirts" by Degas, "Two Girls Reading" by Renoir, and "View of Bordighera" by Monet.

The seventeenth century is represented by two panels: Rembrandt's Portrait of the Raman Family" and Rubens's "The Israelites Gathering Manna in the Desert." A second Rubens's, "Young Woman With Curly Hair," is also on display.

The Hammer Collection offers Corot, Boudin, et al, as examples of the Pre-Impressionists and works by the Impressionists; Vuillard and Bonnard. Chagall's "Blue Angel," Laurencin's "Women in the Forest," and Derain's "Still Life with Basket" are other notable examples of the exhibit.

The American paintings include: Gilbert Stuart's "George Washington," Thomas Eakins's "Sebastiano Cardinal Martinelli," and characteristic works by Mary Cassatt and John Singer Sargent. This illuminating exhibition which has been presented in Russia, Ireland, Mexico, Peru, and France is open to the Atlanta public from 10 a.m. - 5 p.m. Monday through Saturday and from noon - 5 p.m. on Sunday. →

Planes and Solids

i.

The Fixed Point

For all this, then, the battered heart

A screen door bangs, rousing to attention
The sleeping moths, now lightstruck and brazen,
Forgetful of place, attacking the page,
This dry, ponderous life in my hands

ii.

Parallel Lines

You stand poised on the landing.
I am below on the street.

I take three or four hundred giant steps forward

You are running too, your hair blown backward,
As the trees slide by, watercolored

We are gaining on the moment when

Suddenly I see this is a film
Or a dream or a life,
The camera retarded and cold.
Its dirty lens settles the past.

Sarah Gordon

Planes and Solids

iii.

Perimeters

Our moments were bodies, but that was not we
I thought, holding aloft my heart,
Seeking some shelf, high and wide,
Whereon I'd place what someday you'd claim.
My arches ache from reaching
And there's still the damnable echo
Of sestina, hyperbole, the outworn conceits,
Of nights some palmist foretold,
Of eager, remorseless loss of control,
Of knowing, afterwards always,
I'd take something home, for all this

iv.

Circumference

Where space is, there appears substance;
Where silence, a dog's bark.
Accidents often occur within several blocks of home,
The back rows in church are the first to be filled,
And names are the locks we put on our doors.

At thirty thousand feet we are free to move about.

I am surprised to learn
Many jets fly by automatic pilot,
The true captain, dozing, conjures beef cows and farms,
His heavy bones landlocked and lonesome
In a package of air quite unlike the earth
With its ancient despair, its rape of the heart.

Sarah Gordon

THE WINTER PLAY SEASON

By Sam Hull

ABOVE:
Chris Manos in the prop room of Theatre of the Stars

OPPOSITE PAGE LEFT TO RIGHT:
Sada Thompson, star of televisions Famile, will appear in ***The Housekeeper***

The now classic Lana Turner comes to the Winter Play Season to star in ***Bell, Book and Candle***

Eva Gabor will star in Noel Coward's ***Blythe Spirit,*** *opening the Winter Play Season*

David McCallum, of Man From U.N.C.L.E. fame joins Sylvia Sidney in ***Night Must Fall***

Off & On

The Winter Play Season celebrated its 14th year of productions at the Peachtree Playhouse this month with a line-up of stars from television, motion pictures and the legitimate stage that should bring Atlantans away from the "tube" and onto Peachtree Street for the next three months.

Under the auspices of Theatre of the Stars (TOTS) and its producer Christopher Manos, the Winter Play Season, a non-profit civic organization, has boomed since its first production in 1964. That season presented Bert Parks in "The Seven Year Itch," Gretchen Wyler in "Bus Stop," Julia Meade in "Sabrina Fair," Jeanne Crain in "The Philadelphia Story," Monique Van Vooren in "A Shot in the Dark," and Joe E. Brown in "Father of the Bride." There has been a marked improvement since.

Manos, who came to Theatre of the Stars in 1960, when it was then Theatre Under the Stars, had worked with the Theatre Guild in New York, the Westport Country Playhouse, and the Pasadena Playhouse. In New York, he tried to produce "Masterpiece," a play based on the Vermeer art forgeries of the 1940's, and "Saturday Laughter." "Masterpiece" will be performed as part of the winter season on February 21, its world premiere. "Saturday Laughter," with music and lyrics by Herb Martin, was a Manos production for the Just Us Theatre Company last month.

Anyone who has ever seen one of the winter productions at the Peachtree Playhouse has seen Chris Manos. He's the chatty man who gives the pre-curtain speech promoting the plays and pitching for season subscriptions. He also selects the plays, does some of the casting, and lines up the stars for both the Winter Play Season and the six weeks of summer musicals for Theatre of the Stars (TOTS).

"I am responsible for turning it into the star system," he said in his hideaway office behind Chastain Park off the scenery construction and storage warehouse. "It was quite a losing situation in the beginning. With tthe star system, it just boomed. The thing I'm most proud of right now is when we changed to the star system, we were the only game in town, and tremendously successful. Now we are vying for the entertainment dollar. We're larger now because we are germane to what is wanted in the community. We try to keep the prices down. When we started in the park it was only three dollars."

The park was North Fulton Park, annexed by the city of Atlanta in the early 1950's. A 6000-seat amphitheatre contructed by the WPA was part of the acquisition and Mayor William B. Hartsfield saw it as part of his plan to make Atlanta the most important city in the South. He had observed the success of the St. Louis Municipal Opera and had gathered a group of local businessmen to form a company that would present musical and theatrical entertainment to the Atlanta publicat the lowest possible price.

Theatre Under the Stars was the result. It had its growing pains with parking problems, mud between th rows of seats, rainouts, and complaints of noise from the surrounding community. Eventually, the park was improved, and a regular following began to grow.

In 1960 when the star performer system was instituted, crowds of 15,000 to 20,000 per week flocked to Chastain Park to catch the closest thing to Broadway outdoors. But more was in the offing.

Grand Opera in the Park followed the summer play series in 1964 with Dorothy Kirsten, Richard Tucker, and Robert Merrill in *LA TRAVIATA.* In 1965, two operas, *MADAME BUTTERFLY* and *CARMEN,* were performed, as well as the ballet *SWAN LAKE* in its entirety. Later years saw *TOSCA* and *AIDA* and *SLEEPING BEAUTY* and *GISELLE.*

Theatre Under the Stars became one of the components of Municipal Theatre, Inc., formed for the purpose of helping the Atlanta Memorial Arts Center open in the fall of 1968. Municipal Theatre created resident companies, the Atlanta Repertory Theatre, th Atlanta Opera Company, and the Atlanta Children's Theatre. It professionalized the Atlanta Civic Ballet, renaming it the Atlanta Ballet Company.

The opening production was the American premiere of John Dryden's "King Arthur," a 1691 Masque with music composed by Henry Purcell. It employed the opera, ballet, and repertory theatre companies in residence at the Memorial Arts Center. Nine other productions over a twelve-week period included *LA BOHEME, NUTCRACKER,* the Children's Theatre's *DON QUIXOTE,* "The Hostage," and others.

Municipal Theatre collapsed in January of 1969 due to lack of money to finish its season. "There was a mixup of priorities and fund-raising conflicts with the Arts Alliance," Manos explained. The summer season was reorganized and chartered as Theatre of the Stars, moving to the new Atlanta Civic Center. The ambitious and unwieldly Municipal Theatre left a black eye for seven years on the arts community and the componen parts went their separate ways. TOTS felt part of the blow as they struggled to regain the theatre-goers confidence and subscriptions.

However, the Winter Play Season, a fortunately separate entity, continued through the Sixties to the present with only three non-performing seasons in 1969, 1971, and 1972. The productions have run the gamut of stars and semi-stars: from Hume Cronyn, Jessica Tandy, Van Heflin, Shelley Winters, and Collee Dewhurst to Julia Meade, Allen Ludden, Vivian Vance, Jordan Christopher, and George Maharis.

The 1978 season offers a mixture of stars probably more well-rounded in appeal if not equally as talented. Eva Gabor initiates the season on January 10 in Noel Coward's "Blithe Spirit." David McCallum, who appeared here in "Mousetrap" in 1976, returns in the thriller, "Night Must Fall," by Emlyn Williams on January 24. The now classic Lana Turner will emote in John Van Druten's "Bell, Book, and Candle" on February 7. Probably the coup of the season is the appearance of Sada Thompson, "one of the five or six great actresses in America," according to Manos. Ms. Thompson, known for both stage and recently television's award-winning "Family," opens March 7 in a new two-character comedy, "The Housekeeper." Lastly, Lyle Waggoner, pretty-boy TV idol of "Wonder Woman" fame, will open Neil Simon's "Come Blow Your Horn" on March 21.

Chris Manos's personal production of "Masterpiece" on February 21 marks a world premiere based on a true story. At last report, Manos had almost decided not to use a star performer. With a cast of 40, the play deals with the man who was responsible for selling a Vermeer to Goehring during World War II. Accused of high treason for selling a national art treasure to the enemy, he confessed that he painted the Vermeer and seven others. To exonerate himself, he must forge another while in prison.

The interesting batch of stars and plays for the Winter Play Season is partially attributed to Manos's selection and in conjunction with theatres in the Florida circuit. The addition of "Masterpiece" allows him to cast local actors and keep his hand in the Atlanta theatrical community when it is feasible. Some personal productions have been "View from the Bridge," "Championship Season," "Equus," "Cuckoo's Nest," "Luther," and "Hostile Witness."

The Peachtree Playhouse has been the home of the Winter Play Season since 1964. Set up as a separate entity of TOTS, the theatre has operated in the black since its first year through leasing of the facilities to other organizations. The Ruth Mitchell Dance Company appears there, as do the Atlanta Children's Theatre, Dance Atlanta, Atlanta Dance Theatre, the Miss Atlanta Pageant, the Apollo Club, the Just Us Theatre Company, and various concerts, recitals, meetings, and seminars.

This extensive year-round use of the facility contributes to the variety of entertainment forms for selection by the community. Concerning this, Manos commented: "Dollar for dollar, from September to May, Atlanta has more things going on per ratio than any place in America. The choice is incredible."

He praised the mayor's concentration on the arts as "just terrific. Without a question, it's one of the most innovative, progressive, and sincere, which is most important. "The highest compliment I can pay is that if I wanted to set something up and was given free reign, I don't feel I could do it as well as they've done, with obvious problems and restrictions. I don't think the payoff is going to come for several years."

Manos, who has been given free reign as producer for TOTS and the Winter Play Season, has himself done well. This year's variety of offerings speaks highly of Manos and the continued success of his own innovations.

Having been in the midst of the changing arts community in Atlanta, Manos described it as being "very quixotic, chaotic, mercurial, like the theatre world itself, insecure. Basically, the way we expect it to be." However, Atlantans may find a point of certainty if they expect it to be an entertaining winter season at the Peachtree Playhouse at 10 Peachtree Street. For information and subscriptions, phone 252-8960.

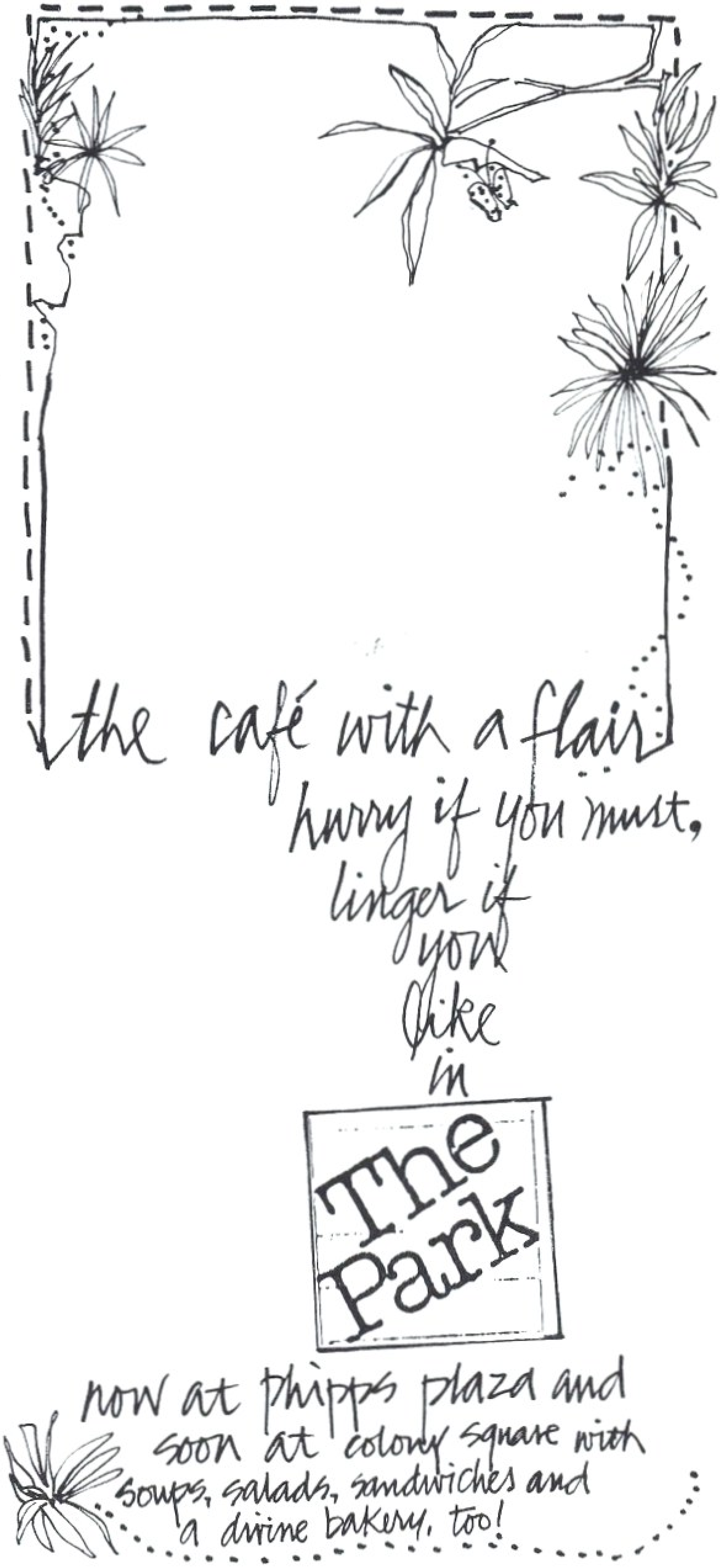
PPOSITE PAGE:

oel Grey starred in ***1776*** *in 1972*

helly Winters starred in ***The Effect of amma Rays on Man-In-The-Moon arigolds;*** *Winter Play Season 1973*

inda Hopkins in the one-woman show ***e and Bessie;*** *Theatre of the Stars 1976*

ene Kelly in ***Take Me Along;*** *Theatre of he Stars 1974*


the café with a flair
hurry if you must,
linger if you like
in
The Park
now at Phipps plaza and soon at colony square with soups, salads, sandwiches and a divine bakery, too!

THE ATLANTA BALLET

The nationally-acclaimed Atlanta Ballet Company offers a full season in performance at the Fox Theatre this year, the first time in its nearly 50-year history. Artistic Director Robert Barnett explained why the Company, well-received both critically and artistically throughout the nation, will be home after extensive touring in the past:

"This year we purposely stayed in Atlanta because we wanted to be better known in our community and we wanted to give Atlanta a long season of dance and a subscription series to see if Atlanta would buy it or wanted it. "When you think our Company has been here almost 50 years—it's the oldest continuing dance company in the nation—and the fact that it has been doing an educational process in the city and the state for that long, was a forerunner for starting dance companies all over the country that are patterned off it, and it hasn't made any more of an impression on this community, dance-wise, it's unbelievable."

In November, the Atlanta Ballet presented a special two-part evening, "Carmina Burana" and "Swan Lake, Act II" in conjunction with the Carl Ratcliff Dance Theatre. In December, they presented their Christmas extravaganza, "The Nutcracker," a tradition in Atlanta since 1961 that has been seen by over 2½ million children and adults. The series continues with "Stars of the American Ballet" on February 11 and 12, a selection of principal and solo-calibre dancers from the American Ballet Theatre, New York City Ballet, Joffrey Ballet, the Pennsylvania Ballet, and the Royal Danish Ballet, featuring Helgi Thomasson and Patricia McBride.

On March 18 and 19, the Company will perform the three-act ballet, "Cinderella," music by Prokofiev. This production promises to be a stunning one, with lavish sets and costumes, two comic stepsisters who are "terpsicorean disasters," and the famous pas de deux between Cinderella and her Prince Charming. Tom Pazik, associate director of the Atlanta Ballet, will choreograph. He recently choreographed the ballets in Verdi's "La Traviata" for the Metropolitan Opera's production and is currently working on Donizetti's "La Favorita" for February's performance in New York. He has created pieces for the Boston Ballet and the Joffrey II Company.

Closing the season on April 29 and 30 is the Pennsylvania Ballet accompanied by the Pennsylvania Orchestra. Clive Barnes, in the N.Y. TIMES, wrote: "The Pennsylvania Ballet is a major company of international quality . . . the best resident company in this country, indeed one of the most cohesive ensemble companies in the world."

Thus far the subscription response has been "very good," according to Barnett, who is pleased with the number of ticket sales. However, the Fox Theatre seats 4000 and ballet enthusiasts should have no problem purchasing tickets for individual performances. "The Fox is really too large for us, but it is the best thing there is," Barnett said. "Because I'm so nostalgic about it and I love that theatre so, it would be my first choice, even probably to an ideal situation."

The Atlanta Ballet Company was founded in 1929 by Dorothy Alexander when she was a young dancer in her twenties. She organized the Dorothy Alexander Concert Dance Group at a time when no major American ballet companies existed. In addition to her

OPPOSITE PAGE:

Robert Barnett, director of the Atlanta Ballet

Dorothy Alexander, founder of the Atlanta Ballet

Members of the Atlanta Ballet Touring Ensemble in a production of ***Great Scott***
PHOTO BY MELANIE THOMPSON,

ballet repertoire, she was one of the first modern dancers in America. She studied with some of the world's most knowledgeable teachers: Michael Fokine, Bronislava Nijinska, Isadora Duncan, Lucile Marsh, Yeichi Nimura, Henya Holm, Tatiana Chamie, and England's Sadler's Wells and Legat School. Her group was renamed the Atlanta Civic Ballet because of its contributions to dance in Atlanta, and later became the Atlanta Ballet Company in 1968. Mrs. Alexander was the leading dancer in her 34 years as artistic director and choreographed over 80 full-length ballets. She founded the Atlanta School of Ballet, official school of the Atlanta Ballet.

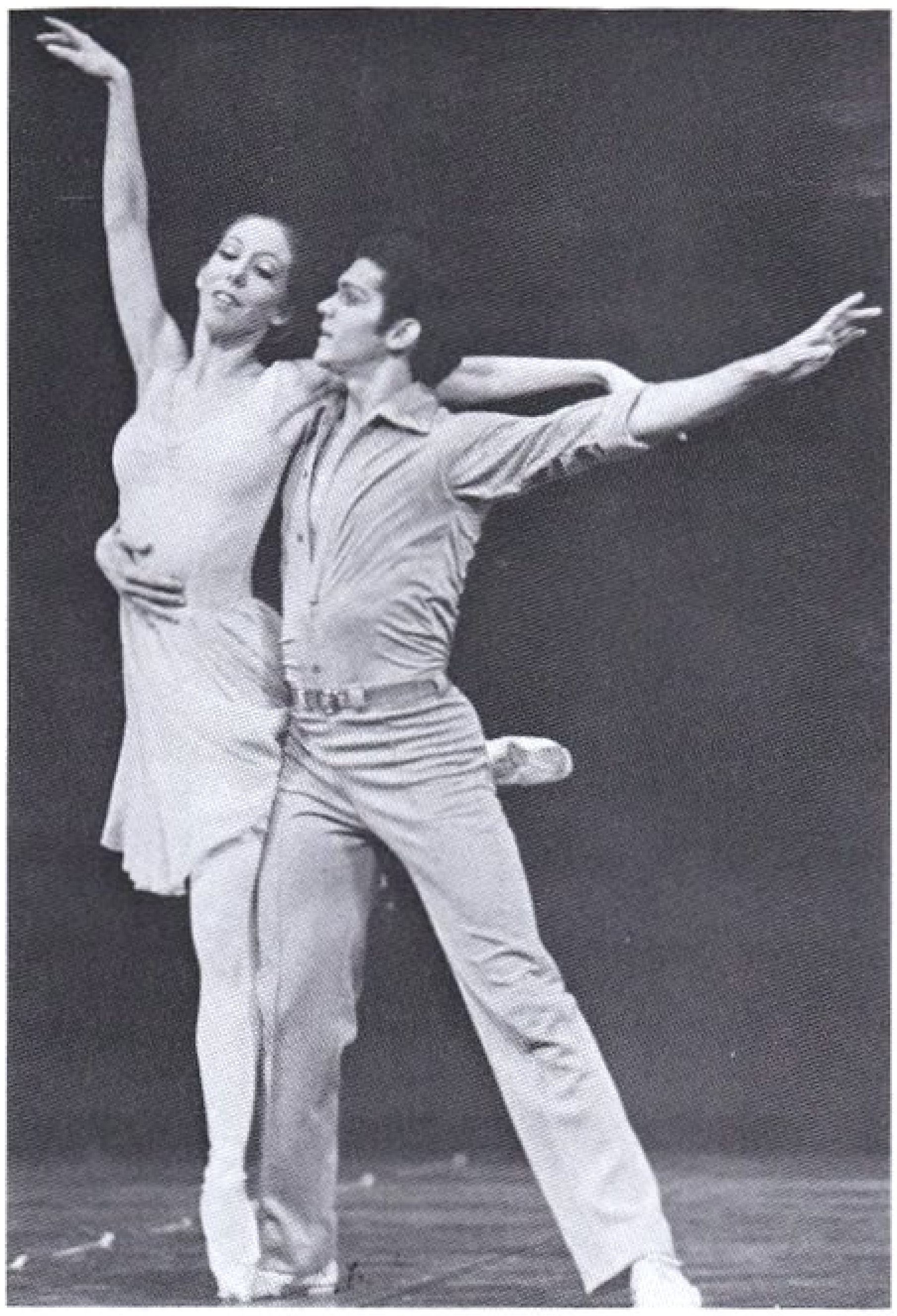
Mrs. Alexander has received many honors. She is listed in the Dance Encyclopedia as "co-founder and moving spirit of America's Regional Ballet movement." She received a certificate of merit for distinguished service as a dancer and choreographer from the Dictionary of International Biographies. In the 1950's she received a citation from the U.S.O. for the company's engagements in Iceland, Bermuda, the Azores, Korea, and Japan; in 1960, National Dance Magazine's award along with George Balanchine and Fred Astaire; in 1973, a tribute presented by Nancy Hanks, chairman of the National Council of the Arts for 50 years of service to American Dance; and in 1976, a certificate acknowledging her "as an important and valuable Human Resource of the United States of America" by the library of Human Resources of the American Bicentennial Research Institute. Currently, Mrs. Alexander is consultant for both the National Association for Regional Ballet and the Atlanta Ballet.

"Dorothy Alexander, from the roots of which she started in 1929, is responsible for over 250 companies throughout this whole nation in practically every state," Barnett said. "There is a lot to be proud of as far as the Atlanta Ballet Company is concerned, other than just our performing."

Barnett himself is another example. He has played a large role in the growth and direction of the Company since and before being named artistic director in 1963. He began his dance studies at 21, taking 14 classes a week with Bronislava Nijinska. He toured a year with the original Ballet Russe and studied in Paris. In 1950, he joined the New York City Ballet and within three years had become a featured soloist, working with George Balanchine and Jerome Robbins.

In 1958, Barnett joined the Atlanta Ballet as principal dancer. His choreography has received national recognition with ballets such as "The Nutcracker," "Valse," "Pas de Trois," "Suite Brilliante," and "Glinkadances." In 1973, he established the Atlanta Ballet Touring Ensemble, comprised of ten principal dancers of the Atlanta Ballet Company. A member of the National Endowment for the Arts Dance Program, the Touring Ensemble has performed all over the United States, in addition to its yearly tour of communities in Georgia. Their repertoire includes dances choreographed by Barnett, Balanchine, Bolender, and many by Associate Director Pazik.

Pazik, who started studying dance at 19, has trained with Leon Danilian, Richard Thomas, Michael Maule, and Yurek Lazowski. He danced with the New York City Opera Ballet and worked with the APA Repertory Company in costuming. He conceived and executed the "History of Dance" lecture demonstration which the Atlanta Ballet has presented from coast to coast. Some of his choreographic works for the company include "Cry Without a Sound," "Great Scott," "Peter and the Wolf," "Sherzo," and for the Joffrey II Company, he created "Tzigane." Pazik was named Associate Director of the Atlanta Ballet in 1975 and heads the costume division. He currently dances with the company and conducts dance workshops throughout the United States.



Pazik gained valuable insight while recently creating dance for the Metropolitan Opera: "Our company has come such a long way and it has been very good for me to be away. That whole month in New York was a great source of enlightenment to me. I can now look at our company with a very cold, critical eye, see where the shortcomings are, what we have to go for, and which direction to work. We're not that far off. I can honestly say after seeing some of the things that are going on in New York that we're not that far off. We just keep working."

The Atlanta Ballet Company was named the State Ballet Company of Georgia by "Governor" Jimmy Carter by proclamation in 1973. The company has performed in 30 states and abroad, and with numerous orchestras in the Southeast, presenting over 80 performances per season. In 1974-75, the Atlanta Ballet was featured in the Alaska Festival of Music in Anchorage and was the first major ballet company asked to do an extensive tour of the state.

Regarding their image in the Atlanta community, Barnett said: "We've been pinpointed as a classical company doing big productions. I'm not so sure that is where our expertise lies because we don't do that out of the city. We do repertoire, modern, contemporary and classic, but more contemporary classic."

The Atlanta School of Ballet and the Atlanta Ballet

OPPOSITE PAGE:
Members of the Atlanta Ballet Touring Ensemble in The Still Point

ABOVE:
Tom Pazik and Ann Burton

Company are separate entities that work together. All of the children who danced in "The Nutcracker" are studying at the School. Many come up through the ranks of the School to dance with the Company, either in the corps de ballet or eventually the professional company. Many dancers in the Company have left and come back from the rigors of studying in New York. "I don't try to hold them. I have one boy who has gone to the National Ballet of Holland, and two girls who are now with the Joffrey Company in New York who may come back to the Atlanta Ballet," Barnett said.

Pazik has seen dance in Atlanta grow with the rest of the arts: "It's a very good creative time to be here. The dance market is starting to reach out. Though New York used to be considered the mecca of dance and all the arts, it is starting to disseminate. People are starting to move out in other areas and other cities. "Practically every major city in the U.S. at the moment has a professional ballet company. So dance is going in that direction. It is finally de-centralizing; it is going into the regions. That is where Dorothy Alexander had the greatest vision of all time when she decided to form the regional ballet movement. It then allowed people who did not necessarily want to leave their home town but did want to work as a professional dancer to be able to do just that. These cities now have the wherewithal to have a company, a professional company, that pays a dancer who can live and work happily."

Barnett was optimistic in his own vision for the Atlanta Ballet: "Maybe in five years we'll reach our dream. I want us to get like San Francisco or the Pennsylvania Ballet and really have a company with a home that can do an extended season and have an audience that really is clambering at the gates to get in to see us. If I'm going to live here, I want to be proud of my community as far as dance is concerned . . . I think when the Atlanta Ballet becomes a full-fledged professional company supported by this community, that will be my reward."

Counterspy, A Matter of Touch

(for all the makers)

My knuckles beat along the shelves
Tapping the trim spines (little backs of beauty
supporting the most desirable bodies
this appetite will know):
I am a follower of poets.

To hear a Kumin, Hughes, or Gunn
I'd ride the humble folding chair
For every hour it takes to make
Keyholes real, horses talk, outlandish Crow
Know himself apart from sky.

I watch their fingers bruise the page;
I taste their nails, their lips,
The charcoal tongues
Which linger down the page,
The rising and the falling
Of the lines, lines, lines.

I sleep with poets.
We lie in bed together
No colon between the clauses
Which we name bodies, real,
Coupling over spaces
Older than swords, children,
Footsteps, God.
I find myself not new or young
But saying makes it so.

A follower of poets,
Alone I will discover
The silences of love spent,
Language gone,
The pages which draw blood.

Why the Jogger Hesitated: An Epiphanic Moment

Moving toward me on the inevitable journey
From the day's talk of words, relations,
And man's middle position, I see
A lone jogger in the chilling twilight—
Trimly outfitted, arms crooked,
Feet falling in measured pace,
Fists mildly clenched.
The clarity and purpose of autumn,
The careful turning of a corner,
Tension of sinew, limb, joint
Strike me as worthy, this day's end.

He approaches. I may as well be tree,
Sparrow, the seventh deadly sin,
Any matter to be sidestepped on the quest.
As he nears, I feel his breath, perilous,
Palpable in this numinous realm.
Now, this moment, he knows I'm alive.
Breaking stride, he catches my eye
Catching his. We turn away,
Endless parallel lines, though bent:
Lanes of a freeway arching the city.

A cyclist now in view
Studies his own legs,
The grace of heel, toe,
The intricate frame beneath.
And I, here on the sidewalk,
Refuse to step on a crack,
For the penalties are harsh.
I catch my breath—
The act of sex, that remarkable connection,
Must be serious, after all.
Evening fills with sounds of separation.

Sarah Gordon

Music
Atlanta

THE ATLANTA VIRTUOSI

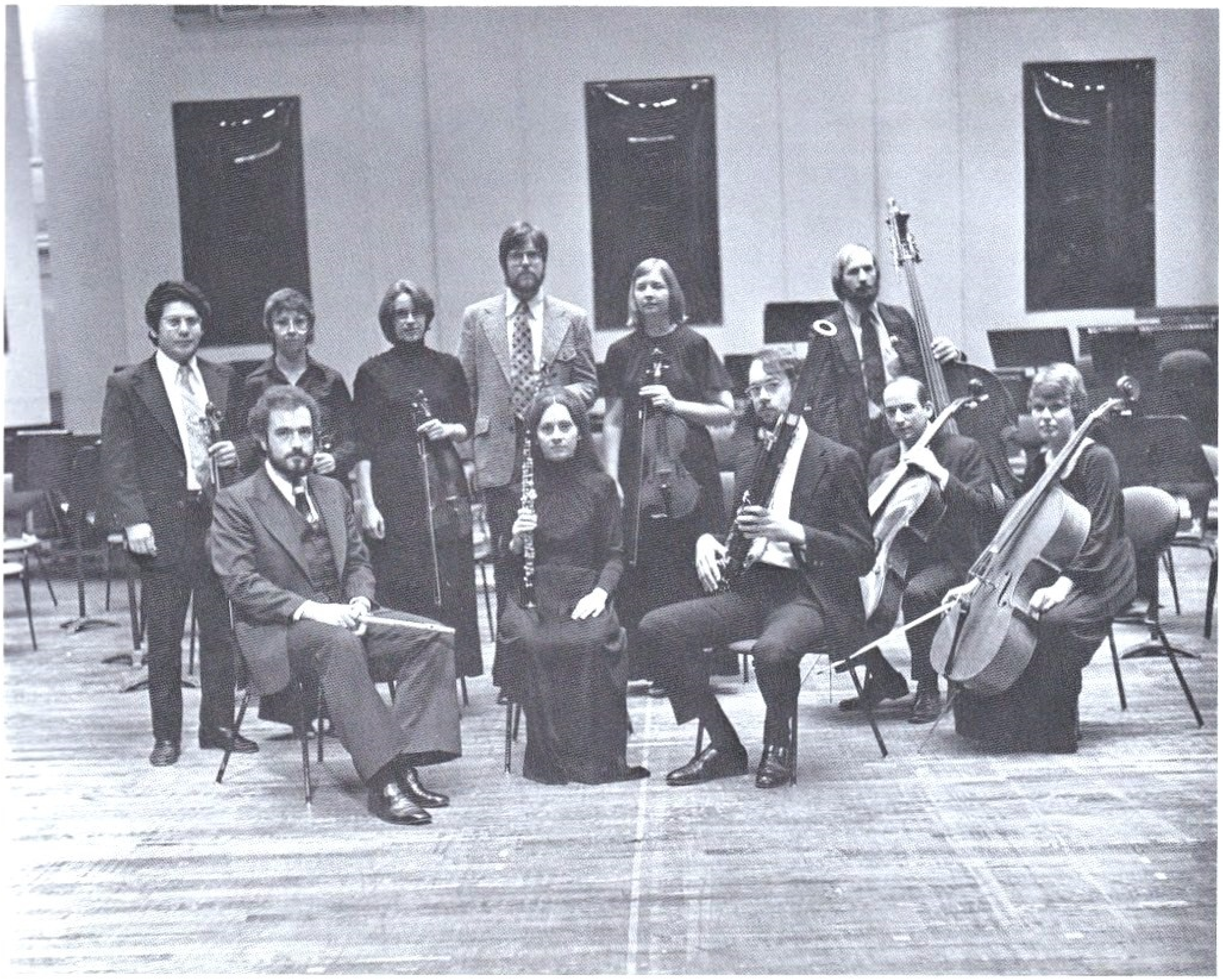
A new musical ensemble is bringing chamber music to the scene.

—Mark Bromberg

Juan Ramirez seems a most unlikely candidate to begin a revolution. Pleasant and soft-spoken, the Atlanta Symphony Orchestra violinist nonetheless has some definite ideas concerning the future of chamber music and its performance in the Atlanta area. It is because of these ideas that Juan and a group of fellow Symphony musicians are making waves in Atlanta music circles. Unlike most revolutions, this one is without the sound and fury of dramatic overstatement; precisely the opposite is intended.

Along with his wife, Carol, and a core of musicians, Ramirez has formed the Atlanta Virtuosi, an ensemble devoted to presenting chamber music as it is meant to be performed: within the structure of the small group, in the intimacy of smaller halls. This is not a complex idea, nor even a new one in Atlanta, but if the Virtuosi is successful in its first series of concerts it will mark the first time in Atlanta that small-group chamber music will have a sustaining audience. Consequently, Mr. Ramirez considers the Virtuosi's first public performance this month an important test for both performers and audience.

The Atlanta Virtuosi.



PHOTOS BY MICHAEL DAY

Johann Sebastian
BACH
CONCERTOS
BRANDE

"We know the audience is there for this music," Mr. Ramirez says with enthusiasm. He feels a large number of chamber music enthusiasts have been put off by past attempts to stage concerts in such large halls as the Fox theatre, for example. In such locations the closeness, the intimacy is lost," he says. "The subtlety of the music is destroyed."

The Virtuosi hopes to restore to chamber music performances the importance of the solo instruments. Mr. Ramirez emphasizes that the nuances inherent in small ensemble performance have been missing for some time in the large-scale settings of the Symphony. "In the large group the individual interpretation of a passage is easily overlooked. In chamber music the musician is much more prominent."

For this reason the Virtuosi is choosing its concert locations as carefully as its programs. The January debut will be held at St. Anne's Episcopal Church, which Mr. Ramirez selected because of its organ and acoustics. Future dates have yet to be announced but Mr. Ramirez indicated that all concert locations will have to meet similarly exacting criteria. Hoping to avoid the awkwardness of electrical amplification of instruments, Mr. Ramirez thinks that the smaller halls will afford the group a more "natural sound."

At the same time, plans are underway to have a summer series of concerts at Symphony Hall in the High Museum complex. Such a series is necessary for the group's financial support and serves the dual purpose of introducing chamber music to larger audiences. Mr. Ramirez has nothing but praise for the hall but realizes its limitations. "The center is beautiful but it cannot house all the arts. Large productions are fine in the auditorium but small groups suffer," he says. Mr. Ramirez believes that Atlanta's growth as an international city will bring changes in the way the city views its arts and this can only be to the good. He hopes the success of the Virtuosi will help spur the change and be an indication of the city's stake in supporting its artistic and musical resources.

One indication already apparent is the freedom with which Ramirez formed the Atlanta Virtuosi using members of the Atlanta Symphony. According to Mr. Ramirez, he has encountered no opposition from the Symphony organization and enjoys the good wishes of Robert Shaw in his efforts. "There has been no conflict of interest, none whatever, Mr. Shaw has been very kind and there have been no reservations from anyone, he says. Juan is thankful for the support and thinks that the Virtuosi will even be more successful for it.

"The major force behind the Virtuosi is a love for the music. Without the love, the playing becomes just another job. That is the difference," says Mr. Ramirez in describing why he originally conceived the group. "We wanted to play in a small ensemble, to please ourselves and our audience." In addition to the playing group, Mr. Ramirez has also formed the Atlanta Virtuosi Foundation, whose primary aim is ensuring the public performance of chamber music in and around the Atlanta area.

In addition the goals of the Foundation are to provide grants for talented young musicians to study with grou members and possibly establish a series of televised chamber music concerts. At the moment, Juan says, there is a wealth of young talent in the area unable to afford adequate training; the Foundation hopes to raise enough funds to offer scholarships to these pupils so that they may eventually continue on to music schools throughout the country.

Mr. Ramirez feels a great need for the scholarships. "Before, there was nothing these young people could do. The Foundation will provide them with a way to continue their training and keep them developing; without that training, their talent will wither on the vine," he emphasizes. The Foundation expects to gain tax-exempt status, enabling individuals to contribute to the Foundation's support through donations and gifts.

In concert the Virtuosi will perform from every quarter of chamber music literature, from the Baroque to Webern. Juan Ramirez says that performing such a broad spectrum of music is bound to please some and displease others, but that the Virtuosi does want to play with enough variety to encourage all chamber music enthusiasts to support the group, and to give exposure to a vast body of work that has seldom been heard in Atlanta.

The 20th century composers Mr. Ramirez finds especially challenging. He says that the lack of outlets for live performances of such material was, in fact, one of the major reasons for founding the group. Mr. Ramirez has some harsh words for the piecemeal approach to music performance in Atlanta. "When what you are playing becomes merely a job, it shows. The Virtuosi will avoid that. We all want to play, to do what we are doing. I think our performances will reflect this."

Mr. Ramirez is unsure how audiences will respond at first, but assures that a lot of the Virtuosi's success in Atlanta will be by word-of-mouth. "I'm sure that word will travel fast," he says. "We know we have something good here, and we hope that people will be telling others about us."

In performance Mr. Ramirez will be artistic director. There will be no separate conductor, following the practice of original chamber ensembles which were led by the violinist of the group. In addition, the group will not be strictly limited to extremely small configurations of players, but instead be flexible to the needs of the music. Mr. Ramirez, therefore, considers the core group to be of about ten to fifteen musicians and continues to recruit new members to the Virtuosi.

The original group members include Juan and Carol Ramirez, violins; Heidi Nitchie, Viola; Carl Nitchie, bassoon; Frances Arm and Lorentz Ottzen, violin; Kathleen Kee and Jerre Flint, cello; Ralph Jones, bass; Paul Britten, flute; and Elizabeth Camus; oboe.

Mr. Ramirez shows a gentle determination when he speaks about the Virtuosi's chance for success. "I think the group's future is very bright," he says. "By avoiding the mistakes of others before us and by building a regular, supportive audience I believe we can make it work." The group could do much to improve the outlets for professional music performance in Atlanta outside the Symphony and along with the Foundation, encourage others to follow their leads.

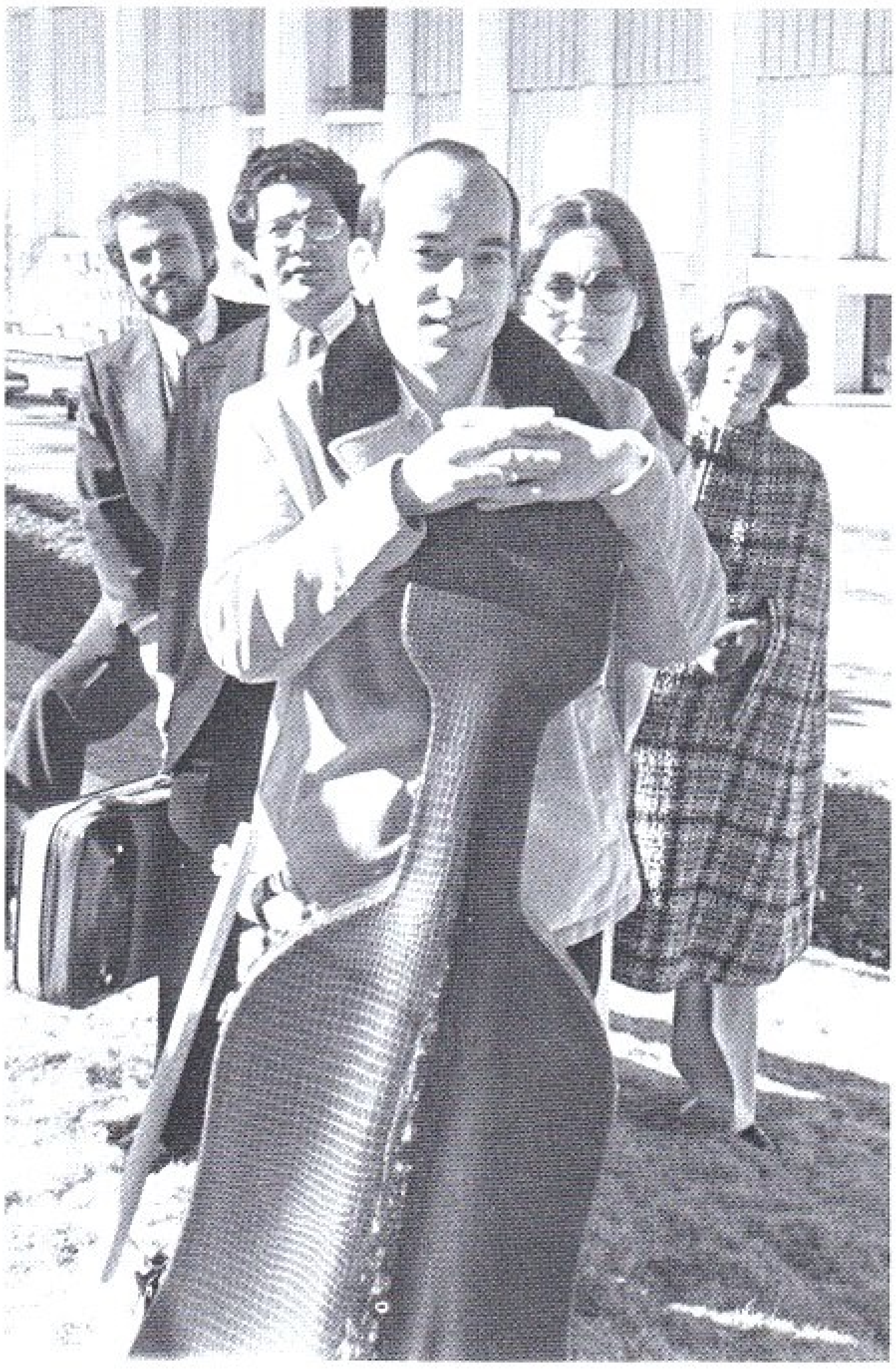
Mr. Ramirez places a lot of trust in the potential audience for chamber music in Atlanta. With the Foundation's help, televised concerts on WETV Channel 30 would broaden the group's base of support almost immeasurably: beyond the Atlanta area and into other parts of the state that simply have not had the opportunity to enjoy live music performances. It's a prospect that Mr. Ramirez enjoys with more than a little relish.

He is also pleased when discussing the efforts of the Foundation; in 1978, he estimates the Foundation will receive $100,000 from private contributions, corporate gifts and endowment grants.

Besides Juan Ramirez, who also serves on the executive committee of the Atlanta Symphony Orchestra Players Association, the Foundation's board of directors includes Dr. Lee Moore, Ms. Ustaine Talley, Mr. Robert Lower, Mr. Louis Swayze, Mr. William Weaver and Mr. Alan Einersen.

Juan Ramirez is leading a revolution but it is a very quiet one indeed. Sometimes, the small start is the best one; if the Atlanta Virtuosi is successful, it will be an auspicious beginning for a new phase in musical performance. For Juan Ramirez, and for Atlanta, it's an idea whose time has come.

OPPOSITE PAGE:
Juan and Carol Ramirez, founders of the Atlanta Virtuosi.
BELOW:
Members of the Atlanta Virtuosi.

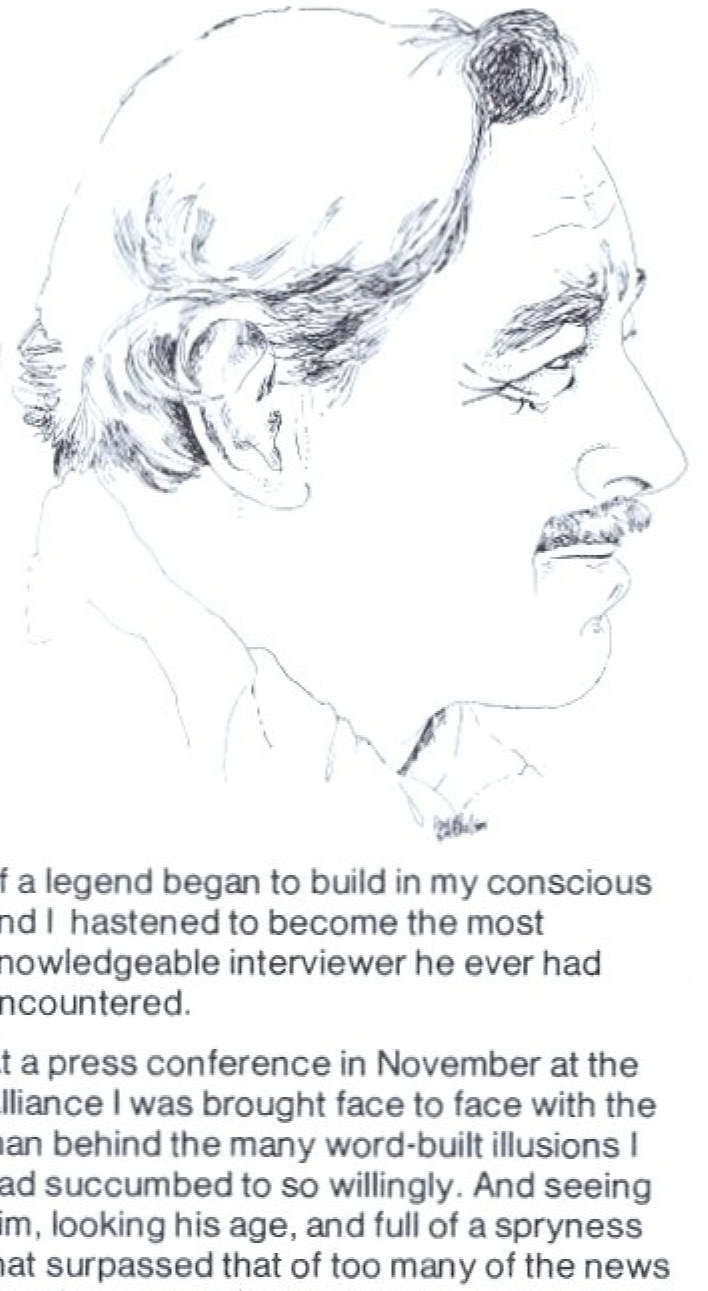


Tennessee Williams

One of America's foremost dramatists, Tennessee Williams, is in Atlanta with his new play *Tiger Tail* which is having its premiere at the Alliance Theatre. Based on the screenplay *Baby Doll,* Mr. Williams has again provided a tropical setting of lush decadence peopled with sensuous characters. The story centers around three characters living in Tiger Tail, Mississippi. Archie Lee Meighton is anxiously awaiting the twentieth birthday of his bride, Baby Doll, in order to consumate their marriage. However, Baby Doll and Silva Vacarro, a Sicilian mystery man, seem to be making plans of their own. The tale sounds classically Williams and Atlanta audiences can expect an exciting and compelling drama, highlighting the Alliance season.

Born Thomas Lanier Williams, the professional moniker is derived from his parental grandfather's unsuccessful attempts to become governor of Tennessee. Tennessee Williams is perhaps the most productive writer in the American contemporary theatre. *Tiger Tail* is the twenty-seventh full length play; there have been twenty-five short plays, four collections of short stories, two novels, two books of poetry, his memoirs and, of course, the screenplay *Baby Doll.*

"Desire is rooted in a longing for companionship, a release from the loneliness which haunts every individual" commented Williams in an interview given shortly after the production of *Sweet Bird of Youth.* Many accusations have been made that Williams is obsessed with a morbid attraction to violence and perverted sexuality, but this is to misread him and forget his significant insights.



Having long been an admirer of Mr. Williams, obsessed by his work and the special melancholy that enveloped his characters, I was overjoyed at the prospects of an interview. I eagerly collected the questions from everyone I knew and plowed through all the information I could find analyzing his style and recording the events of his life. The idea of a legend began to build in my conscious and I hastened to become the most knowledgeable interviewer he ever had encountered.

At a press conference in November at the Alliance I was brought face to face with the man behind the many word-built illusions I had succumbed to so willingly. And seeing him, looking his age, and full of a spryness that surpassed that of too many of the news people present, I slowly became impressed. He was no longer a legend or a monarch of the literary world. I saw a man, an artist, with a pleasing wit and a strong sense of compassion.

Renown was replaced with respect and for the first time I began to feel a little nervous about the interview. This man had created a new style of theatre and has lived an individualist's existence and I began to worry if I could get to the core of his inspiration during the few short minutes of conversation over long-distance telephone.

The day of the interview drew nearer and I bolstered my confidence. No busy signal, the line was clear and we had a wonderful time talking with each other. Then in stepped fate. The tape was unusable. Electronics overpowered youthful industriousness a our conversation was barely discernible. I took what I could from the tape and sat b with a sigh wondering what to do. The ne day the man became Saint Tennessee. I called again to Key West and explained t Mr. Williams my problem and with no reac at all granted a second interview, but, tomorrow please, he was just leaving for a game of bridge.

The next day's conversation proved to be delightful time with one of America's most distinguished men of letters. Mr. Williams conducted himself in the most gentleman fashion, as if we were, in fact, on the vera sipping juleps and indulging in salon chit-chat. He provided an excellent wit an spoke freely on all topics, showing little emotional distress with the more delicate subjects. I enjoyed the man and learned f his conduct a few lessons in behavior.

What you will read in the following intervie are the few passages that were salvaged from the first taping, filled with lofty observations and thinly disguised innuend designed to reveal some unknown truths, and the more charming, entertaining conversational session which took place a few days later. From his sanctuary in Key West, this legend awakens usually before daybreak to begin his work and for a few minutes on two days last month, he gave some of his time to me to show Atlanta a li slice of the man behind the talent. I doubt it will bring you a new understanding of his work or cause the ultimate success of his new play, *Tiger Tail,* but I think that it might bring you closer to the mind that has crea the most sultry women on the American stage, and closer to an enjoyable little ma who, speaking through the character of Va in *Orpheus Descending,* declared that "I don't ask for your pity, but just your understanding . . . not even that! No, just fo your recognition of me in you, and the ene time, in all of us."

—ED SHO

ES: Your new play *Tiger Tail* is premiering in Atlanta. How have you changed the filmscript of *Baby Doll* for the stage?

TW: Well you know it virtually lifted right off the printed page. Have you a copy of *"Baby Doll,"* the film?

ES: I've seen the movie, but I haven't a copy.

TW: I'll have my agent send you one. He is calling me this afternoon anyway and I'll tell him to send you a script. You'll find that it's all right there, with a few little things that I've added.

ES: You must have had to change some of the settings, though.

TW: Of course, not having the fluidity of the camera, having to confine it to one area, you know. That presented some difficulties, but surprisingly few.

ES: Is it difficult to go back and re-write something that you have previously set off as a finished work?

TW: Not when it was that long ago. It was something that I was never satisfied with on the screen although it was done by a great director. I didn't think that the male lead was properly cast. I just didn't find him to be exactly my vision of the character.

ES: Do you think that you've done a better job in casting with the Atlanta production?

TW: I've just received word that we've gotten an excellent man who has just finished playing Stanley in *Streetcar.* He's given a great reading and has an excellent appearance for the part. I feel very happy about the casting.

ES: What is a writer's capacity once the script is written and the play is into production?

TW: Well, it remains a flame. When I work with a really good director who knows me then he usually wishes for me to participate all that I can. Because after all, the characters are my creation and I understand them, of course, better than he does at first. Then he contributes his concept of character and if it doesn't exactly groove with mine then we discuss it together, to arrive at some common ground.

ES: Have you ever become terribly upset and just stormed out of the theatre?

TW: Well, yes, now that you mention it. Once I did. It was not over the direction, it was over a set design contributed by a great set designer, Joe Milvena, for *Cat On A Hot Tin Roof.* I saw it before it was lighted. I didn't say anything, I just looked at it and thought, "Oh, my God!" and went across the street to the nearest bar and had three double bourbons. By the time I had come back in they had started lighting it and it was one of the best sets I've ever seen.

ES: What is the greatest compliment to your work in production, cast, set, costumes?

TW: The ultimate test, of course, is the appeal for the audience. I'm through trying to please the New York critics. There are only three of them left and none of them like me.

ES: I saw where you were attacked recently by the New York Times Book Review as being an insincere friend.

PHOTO BY MICHAEL CHILDERS

TW: Yes! The New York Times is definitely hostile toward me. They were the ones who were my only support when Clive Barnes was with them but now they have a new man and I've never associated with him, I don't know what he's like.

ES: What do you feel you gained through the schooling experiences you've had. What affected your work?

TW: A student learns stage-craft, it doesn't help him to write. But the playwright sees his work in production which is an advantage, you know; cast with well-trained student actors. I highly recommend schooling, especially at a school like the University of Iowa. They had a great drama school back in the days when I was there.

ES: Did you write anything during school that you used later?

TW: Actually no. I wrote a play there called *Spring Storm* which disappeared many years ago.

ES: Who do you consider to be the greatest influences upon your work?

TW: The greatest influences on my work were Chekov and D. H. Lawrence and the poet Hart Green, although he doesn't affect my theatre very much. I found him very inspiring. And also Elliot. I admire Elliot more as a playwright than as a poet actually. You must read the "Cocktail Party," it plays even better than it reads.

ES: Your characters all are so vivid and complete, do you draw from your friends or people that you meet?

TW: You must spend a lifetime of observing people very carefully. People don't think that I am very observant but I have a faculty for hearing three conversations at once. At a party I can hear three confessions at one time. So I hear and I observe quite a bit and I just find it easy to create characters.

ES: Do you have a secret source of inspiration?

TW: That is a mystery to me. I'm sure that there must be. I think that the female members of my family had a certain eloquence and a certain style of speech that I absorbed in my childhood. Also my father, he thought very much like Big Daddy in *Cat,* and he had his own kind of eloquence.

ES: Did you get on well with your father?

TW: Not while he was living, but after he had died I got along with him very well. Then I began to understand him.

ES: How much time do you spend writing in a day or a week?

TW: I got up this morning at three-thirty a.m. and I stopped at daybreak, That must have been around seven-thirty. That's about the way it usually goes. Sometimes I'll sleep until six and I'll stop work around nine-thirty or ten.

ES: What are you working on now?

TW: I'm finishing a play.

ES: Can we go into that for just a minute?

TW: It hasn't gotten its final title, at the present I'm calling it *The Intruder.* It will be a full length play if it isn't now. I've been working on it a very short time, roughly two months.

ES: What are the conditions that you find most conducive to work?

TW: I enjoy writing in Key West. I get very bored socially in Key West, there's very little to do except working and swimming. But it's good for me to work here because there are so few distractions.

ES: Do you receive many guests while you're there?

TW: Occasionally, yes. Last night five actors dropped in from Miami Beach. Fortunately, they didn't accept my offer of a drink and I got rid of them rather quickly.

ES: What about your infamous friends. How often do you spend time with, say, Gore Vidal?

TW: As often as he permits. Gore is now living in California in Hollywood Hills. He was living in Italy and our paths don't cross much any more.

ES: In regard to the recent publication of your letters to Donald Windham, do you correspond closely now with anyone?

TW: Yes, but I'm now much more careful. You see, by nature I'm a tiger but when I'm writing to bitches I write in their language. I think that subconsciously I knew that Donald Windham was a bitch and liked the bitch language. You may not want to quote me on that.

ES: You've had many celebrated relationships with international figures, Mishima was another. Could we speak of that liaison briefly?

TW: Mishima and I sent very formal letters. The Japanese have a very natural formality. I adjust my behavior and correspondence to the person I am with. I don't want to offend them or violate their code of social behavior. When I met Mishima in Japan he was always in the traditional male Japanese kimona, very samuri looking. The last time I saw him, however, shortly before he killed himself, he appeared in Western clothing.

ES: Did he indicate anything to you at that time of his intentions to commit suicide?

TW: That was about two months before he killed himself and he looked very sad. Very gray. Very sad. He didn't speak of suicide. He called me up the next morning, I had only a few glasses of wine at dinner, and said "Tennessee, I'm very worried about your drinking."

ES: Do people tend to keep a watchful eye for you?

TW: Yes, they do because I seem to be living a very hazardous life. I'm really not. I'm doing what I'm used to doing. I'm adjusted to it.

ES: What then seems to worry these friends?

TW: I don't know that they do worry too much anymore. They must think that if at sixty-six I haven't learned to take care of myself it's just as well that I fall under a truck.

ES: Let's talk about Truman Capote.

TW: I never really disliked Truman. He couldn't help being kind of bitchy. It was endemic to his caracter, you know. But he could also be very warm and affectionate. I was deeply distressed when I heard of his collapse on stage. I think that American writers have a very rough time of it.

ES: More so, do you think, than European writers?

TW: Oh, yes.

ES: Why?

TW: Carson McCullers once said to me "Tennessee, you must come and live in Europe. In Europe writers are treated like princes," and I said I'm glad to hear that because in America they are just mistaken for queens.

ES: Okay. While we are on that subject do you think that you were harmed by the public knowledge of your homosexuality, especially at that time when homosexuals were even more badly prejudged?

TW: Time magazine was responsible for that. They simply announced that I was.

ES: What was your reaction to that declaration?

TW: Well, I was angry but it happened to be the truth. I never resist the truth.

ES: Do you think that it hurt your career?

TW: No. I think that the fact that I never got married, never raised a family, helped me to concentrate on writing. The knowledge of my preference cannot be judged. One never knows what is going on in one's subconscious. It may have left me with guilt feelings that I don't know of. I do, however, try to behave in a gentlemanly fashion.

ES: We spoke last week of morality and you stated that you believed the world had fallen into a chaotic state of moral decay.

TW: Oh I think it has disintegrated terribly! In my time there was so much more gentleness among people. And I've seen people whom I trusted when they were young, turn into treacherous people. People who will steal a copyright. Windham stole the copyright to my letters by getting me drunk and presenting me slips of paper of which I can't recall the wording. Perhaps they were complicated, maybe I didn't have my reading glasses. I had a cataract on the left eye and I'm developing a slight one on the right. So if I don't have my reading glasses, I'm helpless. And then, he promised me that he would send me proofs so I could read them and those were never sent. Nor did he inform me that he was going to pepper the pages with all those insulting footnotes. Well, I'm giving you too much to handle.

ES: Let's move to a less controversial topic. What are your personal guides of morality and behavior?

TW: I'm more or less biblical in my beliefs, you know. You should do unto others as you want to be treated. It becomes easier to be moral as you get older, you know. You learn a lot and you find the mystery of many immoral acts has disappeared.

ES: Did your conversion to Catholicism have a revitalizing effect on your beliefs?

TW: I'm not sure it happened really. I was very ill, at the time, and a patient of Dr. Mac Davison. Well, I like Dr. Mac and I think he was trying to help me but he gave me speed and I took it with alcohol, which I wasn't supposed to do. The result was that I had a nervous breakdown which landed me in a hospital for three months. I was converted during the course of that breakdown. My brother explained to a very kindly old gentleman father that I was in no condition to learn the dogma of the Roman Catholic church. He said that it didn't matter. In my condition he would give me *extreme function absolution* and call me a Catholic. So he did and for a while I thought of myself as a Roman Catholic, I went immediately to Rome to meet the general of the Jesuits. But now I think of myself as having been baptized really by my grandfather. He was an Episcopalian minister. Then, although I was an infant, I think it was more of a true baptism.

ES: Have you any suggestions on survival?

TW: Keep busy. Don't retire.

ES: I was just going to ask you if you had any plans for retirement.

TW: No. I don't like the looks of these retirement homes. You can't retire from creative work. Not if you care for it.

ES: In the *Memoirs* you often referred to leaving for a little farm in Sicily on which you would spend your last days. Has that come close to being actualized?

TW: Italy has changed so politically that now I can't consider going there. Gore Vidal had to leave in spite of his being very liberal. I don't think it is a safe place to be. There are all kinds of strikes and life gets to be too much of a hassle.

ES: Well then, do you have a second choice for a peaceful utopia?

TW: I'm happy with my life as it is now. I'm going to England in about ten days. I like traveling around, spending as much time as possible in Key West and New Orleans.

ES: When are you coming to Atlanta?

TW: I'll be there on Christmas day and stay through the opening of *"Tiger Tail'* which is January 19, I believe.

ES: Do you feel as though you have been misunderstood at all? Do you have any comments on your work?

TW: It's useless for an author to make any comments on his own work. They don't effect the box office and they don't influence the critics.

ES: What do you like to read?

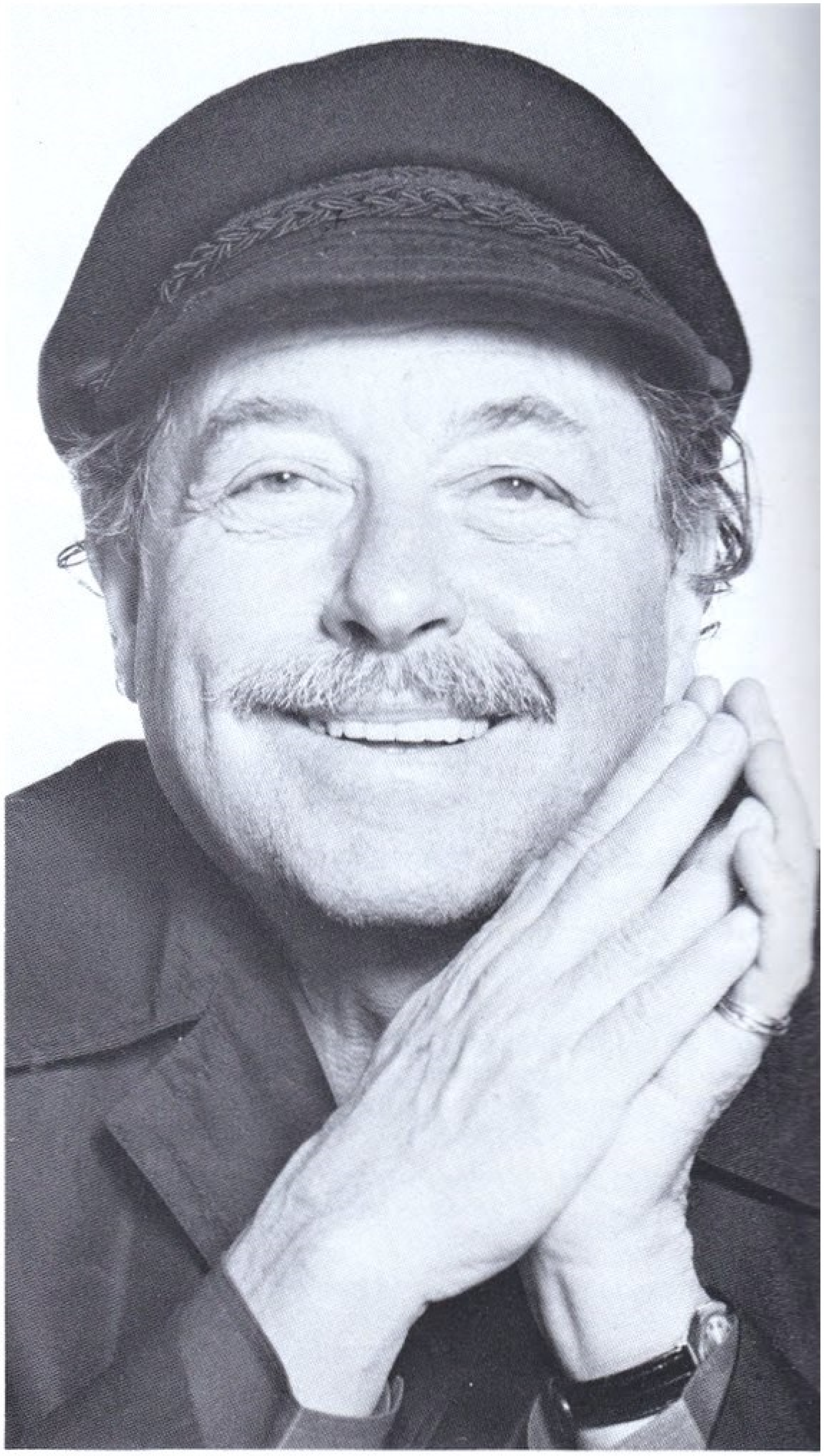
TW: I read every night until I get sleepy. I read mostly biographies now. I've read all the good fiction that I like I read biographies and non-fiction mostly.

ES: You spoke of Lawrence as an inspiration and an influence of yours. Anias Nin was greatly devoted to Lawrence and wrote her diary which has been published in five volumes. How do you consider her?

TW: Lawrence had a great spirit. Anias Nin wrote beautifully but had no sense of humor, an excellent writer but too lacking in humor I've thought.

ES: How does it feel to be a legend?

TW: I never think of it—I just concentrate on being busy and doing my own thing and continue to enjoy my life.



PHOTOS BY TEE LUSTICA

WGKA

1190 AM

Atlanta's Classical Music Station

THE DIXIE DILEMMA

MAKING IT ON YOUR OWN: THE ATLANTA ART WORKER'S COALITION LTD.

By Abby Drue

Atlanta, Georgia, mid 1975: noted for rapid and successful growth in areas of urban development, social and racial reform in city government, and the southern hub for major corporate enterprise; was a veritable dry-gulch for the arts. As its promotors were claiming Atlanta "The Big Apple of the South," a closer observation of the state of affairs of the arts may have paralleled Atlanta more accurately to a lemon. It was, at best, a nominal token gesture. The mood among many local artists was one of suppression, fragmentation, isolation, disappointment (i.e. rage) and sincere concern.

The arts in Atlanta at that time represented a city with one museum trying to be all things to all people, two or three galleries of credible significance, one major local annual art extravaganza (The Arts Festival of Atlanta), resembling a pot-pourri of the worst and a sprinkling of the best, the Georgia Council for the Arts, and a relatively new city Bureau of Cultural and International Affairs. These were the apparent vehicles guiding the visual arts. Although they were positive factors in the development of the city's cultural climate, a key ingredient was missing: the involvement and collaboration of the artists in their role as respected members of the arts community. This ingredient would allow the artists to have some control over their destinies as creative people, a position seldom enjoyed by them in our society. Within this climate the Atlanta Art Workers Coalition would emerge.

Early in 1976, at a community art meeting, Santo Bruno, Atlanta painter and educator, initiated what was to be the first of a series of artists meetings at his studio. From these meetings an ad hoc committee was formed to research the possibility of forming a professional artists' organization. This resourceful committee: Santo Bruno, Victoria Bugbee, Abby Drue, George Beasley, Diane Kempler, W. T. Felts, Karen Wantuck, Michael Reagan and Claudia Widdiss, all active professional artists living in Atlanta, would become the first provisional Board of Directors of the Atlanta Art Workers Coalition. These individuals were fortunate to have the expertise of Attorney Benjamin T. White from the newly formed Georgia Volunteer Lawyers For the Arts. This free legal counsel enabled Benjamin White and the committee to define the goals and objectives outlined from previous meetings and to formulate them into an official Articles of Incorporation and By-Laws of what was to be duly-named The Atlanta Art Workers Coalition Ltd.

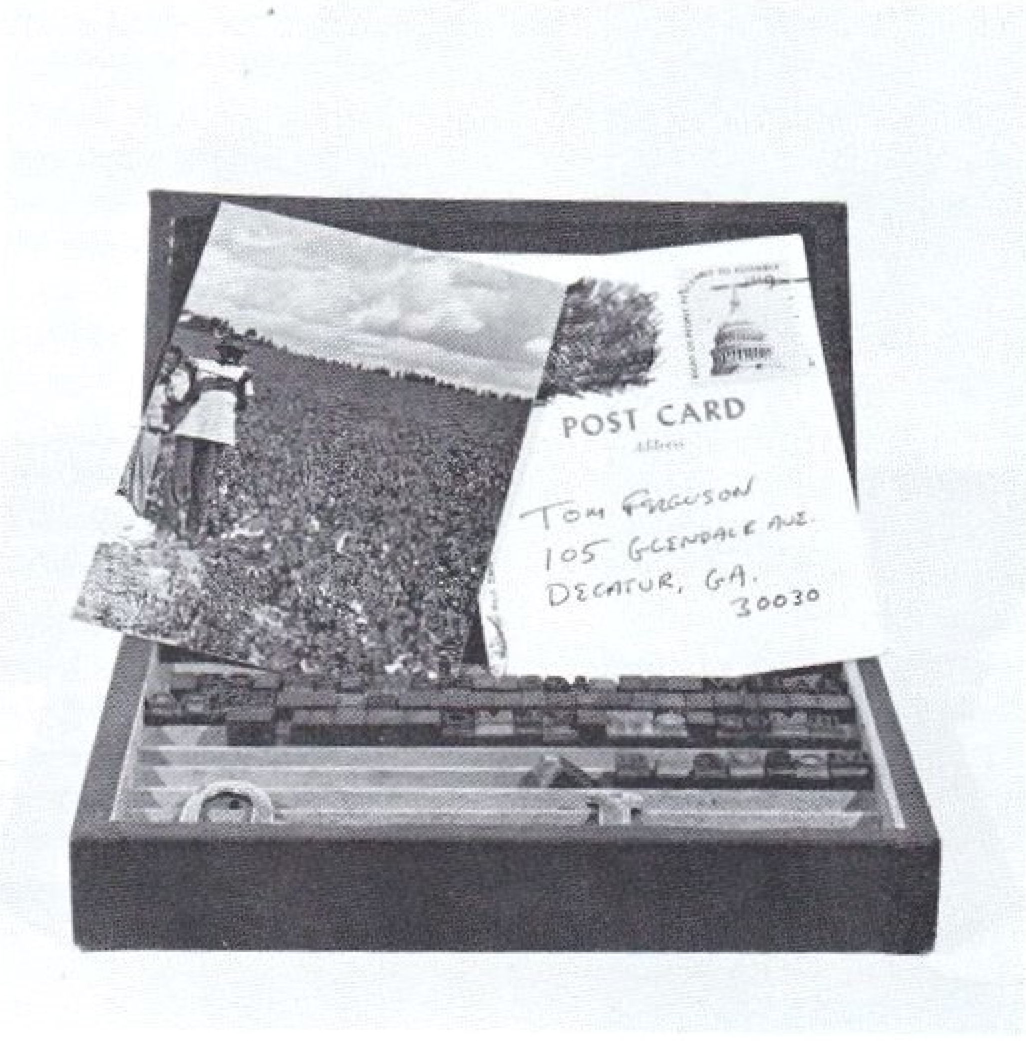
This organization was defined in these By-Laws as a non-profit, tax exempt, multi-faceted service organization available to artists, art organizations, and the general public. The corporation seeks to educate, promote, and foster public interest in the visual arts; encourage equal rights for artists and art organizations; safeguard freedom of expression and presentation in art; develop recognition of the artists contribution to the quality of life and the design of the environment; improve the standard of living for creative people by promoting and expanding the demand for quality art. Through meetings, seminars, workshops, and exhibitions the coalition hopes to accomplish these goals; and thus bring together artists, art organizations, and the public, providing them all with information and access to the visual arts.

In developing these goals, a strong emphasis was placed on researching the development of similar organizations (such as the Boston Visual Arts Union), to determine if their accomplishments were relative to the situation in Atlanta. One objective was clear: for the A.A.W.C. to achieve its charitable and educational goals, it would have to remain completely independent and autonomous. This would further insure that all decisions concerning the corporation would be made effectively and democratically.

Following incorporation, the A.A.W.C. Ltd. was was plagued with the typical problems of organizational responsibilities. Acquiring operational funds, defining membership, finding facilities, and organizing promotion became an active training program for all artists involved. It was immediately realized that to establish the Atlanta Art Workers Coalition as a viable resource to the art community, an open communication with existing art agencies would have to be initiated.

A meeting occured in April, 1976, between the Director of the Bureau of Cultural and International Affairs, at that time Michael Lomax, and the board of the coalition. This meeting resulted in an agreement on the part of the coalition to participate in Mayor's Week for the Arts by installing a multi-media exhibition of the coalition members' work.

A.A.W.C. was offered a 12,000 square foot raw space in the new Omni International complex in downtown Atlanta. The task was an enormous undertaking. At that time the coalition membership was approximately twenty-five individuals and affiliate organizations which included Nexus, and independent organization of photographers; 13 Minus One, a sculptors guild; the Atlanta



Work by Atlanta artist involved in the "Northeast-Southeast Exchange" between the A.A.W.C. and the Raw Gallery in Connecticut.

"Three Debris: Left by a boarder; Found in a Junk Box; Mailed from N.Y.C." - mixed media by Tom Ferguson.

Women's Art Collective; Georgia Designer Craftsman; and Arkora, an architectural design firm. The group was small but the expertise was present. In literally two weeks the group built three hundred feet of wall space, ran in electrical current, installed lighting, built a theater, and as a result transformed the area into a museum-like appearance. The exhibit included heroically scaled works, video and film presentations, installation pieces, crafts, photography; in essence, all the visual arts media.

Fifteen hundred people attended the opening and within the duration of the exhibit, more than four thousand people passed through its galleries. The exhibition was highly praised and thus established the credibility of this organization as a vibrant part of the Atlanta art community.

From these beginnings, The A.A.W.C. has continued to make great strides and has initiated and in many cases fulfilled its stated goals and objectives. Most important of all, the coalition has acquired a comfortable twelve hundred square foot office facility due to the cooperation of a local realtor. The office is located in a renovation area, Peachtree Walk, a community revitalization effort for a once charming neighborhood shopping district. A.A.W.C. has become part of that reviving community.

Within the office, located at 972 Peachtree Street, the coalition houses an arts library, projection and viewing room, meeting facilities, and a small gallery. To facilitate the peration of the office, the coalition applied or and secured a National Endowment For he Arts Grant which funded a position for a irector of Activities. The director coordinates he activities of the coalition headquarters, disseminates coalition information, and is the onsite representative of the coalition on a daily basis. Through a federally funded C.E.T.A. position, the A.A.W.C. employs a gallery curator. These two staff members work closely with and are guided by the overall governing body of the A.A.W.C.: the Board of Directors, a nine member board including the offices of president, vice president, secretary, and treasurer. Board meetings and membership meetings are held at a regularly scheduled time every month.

In the short period of time the A.A.W.C. has been in existence, it has developed a commendable array of services to the visual arts community. These include a monthly newsletter covering scheduled coalition programs and city art events; a slide registry of all members' work; a listing of available studio and housing spaces; and an index of galleries, their methods and procedures. Soon to be included will be an extensive health insurance program for the membership.

The coalition places great importance on the concept of artists helping artists to broaden their own personal creative experiences. In keeping with this, the coalition offers free grant counseling, an ongoing job bank, and the beginnings of a fine periodical and book library. A long range goal being planned now is the development of a visual arts library documenting major art events in the city as they occur. These educational resources will be further enriched by a recently acquired Bureau of Cultural and International Affairs Grant to develop and operate the gallery. As a result, the gallery curator will be able to implement more fully the gallery program, which already includes an out of state exchange show as well as group exhibitions on the local level. The coalition further demonstrates its involvement by making available on loan to artists and art organizations, exhibition materials such as lights, partitions, and ladders. There are always members available to give needed assistance and counseling to artists new to Atlanta; thus offering them an immediate contact with the already established art community. Hopefully, this practice will help eliminate the feeling of isolation that often occurs for most visual artists settling in Atlanta and in many instances, will be a factor in their decision to leave or stay. The coalition, with a recently acquired Georgia Council For the Arts Grant, is developing a full program of enrichment for the community at large as well as its members. The list of workshops and lectures scheduled for 1977-1978 is impressive. Important communication channels are developing on the part of the coalition with art organizations nation-wide. This will permanently establish avenues of exchange and information long desired by professional artists in Atlanta.

Most important of all, the emergence of the Atlanta Art Workers Coalition and the establishment of a full scope of creative endeavor on the part of its members, makes it quite apparent that Atlanta artists have come to a heightened awareness of their value and importance in shaping the cultural climate of a city; a city which offers substantial promise of being a center of boundless creative activity; and one that prides itself foremost on its creative resources.

The Laugh is unmistakeable.

It would be easier to disguise Durante's nose or Streisand's voice. That loud, abrasive "Haaaaaaaa! Haaaaaaaa! Haaaaaaaaa!" has become Phyllis Diller's trademark and it has served as a safety valve for many housewives who feel the rest of the world has whirled off and left them - and they don't like it. "Attitude. That's what it is, attitude," explains Miss Diller. "Every good comedian has one." Hers is hostility. "Saying those things you'd love to say, but never would. I love those lines. I ah-DORE those lines. I love the hostility."

That laugh was first heard publicly back in 1955 when Miss Diller, a 37-year-old mother of five, decided her days as a copy-writer for a San Francisco radio station and columnist were done. The kids were grown. Boot camp was over; it was time to advance to the big time. She polished up a routine, gleaning bits and pieces from her daily routines, and auditioned for an engagement at San Francisco's popular nightspot, The Purple Onion. Management decided to try her for two weeks. That run was stretched and stretched until it had reached eighty-nine record-setting weeks. By then, Phyllis Diller was the hottest comedienne since the country confessed to a spacy, henna-headed woman from "I Love Lucy."

From San Francisco to New York's Blue Angel. On to TV's Jack Paar Show. *Life Magazine* did a spread on the "overnight" success of this "New" talent. "Yeah, I worked thirty years to be an overnight success," she has said on several occasions. From those thirty years Miss Diller draws not only on experience, but understanding. She was never what might be termed as an "ordinary housewife," but she became the self-appointed grievance committee for the problems facing those shut up at home.

"I was making a pudding and I knew something was wrong. I couldn't get the spoon out!" she confesses to the audience. "I had a little grease fire in my sink. Yeah, my sink. My sink is so greasy I have watched bugs slide to their death." Then there comes the call from the nasty woman downstairs. "Oh, you wouldn't like her. She had her nose fixed and now her mouth won't work."

In the beginning she was writing 100 per cent of her material. It was sink or swim on her own. And punctuating those lines like well-placed explanation marks were the unforgettable "Haaaaaaaaa! Haaaaaaaaa! Haaaaaaaaa!" Now she writes about sixty per cent of her material.

In just a couple of years that laugh had rattled the glassware in every major supper club across the country. "Phyllis Diller" had been on the playbill of all the chic nightclubs from L.A. to New York to Tahoe to Vegas where she still holds the all-time attendence record at the Sands. She made record albums and produced a couple of books advising household hints, marriage hints and tips on motherhood. There were TV specials and the frizzy, hideous hair-do spawned a line of light-headed "Phyllis Diller fright wigs." She toured with Bob Hope's overseas Christmas troupe and made her movie debut in 1961 as Texas Guinan in "Splendor in the Grass." And, she kept her perspective.

"Well, you see, I already had an established life. I had a family. I knew who I was. I was thirty-seven when I started," Miss Diller said in a telephone interview from Montreal where she was a guest on Julia Amato's show. "I guess I'm in demand now and it's wonderful." She means that. Besides the five offspring, "I'm now into what is called the extended family. I have grandchildren. Two."

Phyllis

Her New Year began just as the old one ended - on the road. She stops in Atlanta, January 14, for a Fox Theatre appearance with the Atlanta Lyric Opera Orchestra. This is a Phyllis Diller many have not seen. She plays a grand piano - really plays with a technique that would please Liberace. "Well, I studied seventeen years. You have to start with that," she said. "But, I never thought much of my playing. In fact, I thought ill of it. Then, one day some friends who didn't know I played heard me and they were surprised at my technique. They wanted to know why no one (the public) had ever heard me, and I guess that little pat on the back was what got me back into it. I had dropped it for thirty years ang getting back to it was really difficult. You see, I'm a perfectionist. I like to do something the very best." Diligently she practiced until she felt she was ready to play a piano with the Pittsburgh Symphony, May 1971. She was fifty-three, but by now, everybody knew that Phyllis Diller just doesn't fit the norm.

She had her face lifted. That took off a few years and added a wealth of new comedy material. "You know those little bags under your eyes? Well, I always thought they were there because you didn't get enough sleep.

It's fat. You could sleep for 100 years and they would still be there. So, they make tiny little slits and they pluck them out. And then, they make soup."

There's that laugh again. Johnny Carson winced at that one.

In a business where the competition includes such risque and often raunchy comediennes as Rusty Warren and Joan Rivers, Miss Diller refuses to off-color her routines with smut. "It's just not funny," she says flatly. "It's offensive." About as raunchy as Miss Diller strays: ". . . She was wearing a dress so thin I could see her blood circulating. And I didn't like the route it was taking . . . And this dress was split to her naval - which she had had moved to her hip. 'Betch you wonder how I figured that one out!"

Diller

- Joseph Litsch

Few in show business are as abreast of current and coming trends as Miss Diller, and she is never too busy to lend help and support to struggling talents - among them Rod McKuen, who worked at the same radio station; Henry Gibson, who claims "she saved my career one night in Atlantic City;" and Georgia Engel, a Betty White Show regular who played Mrs. Molloy in the Broadway production of "Hello, Dolly," starring Miss Diller. "And there now are some new comedians to watch out for," says Miss Diller with the enthusiasm of a stage mother. "One is Elaine Boosler. Another is Ted Dreeson. There's a whole new crop of new comics coming up. They're all on their way. Show business has gotten better and faster."

This is one lady who's growing with the times. Not content to stand on past successes and proven routines, Miss Diller has launched a new career. "Now, I'm a Grande Dame," she explains. "Illya Dillya is the name. I have no idea where that name came from," she says slyly. The routine opens with twelve minutes of pantomime a la Red Skelton, who used to delight audiences with Freddie the Freeloader. "It's a dying art," says Miss Diller. "But there's that new couple, a guy and a girl. They're very good. And I play the piano. I clown between numbers, but I'm serious when I play. And I always close with 'Before the Parade Passes By' (from 'Hello, Dolly'). That song really says something to me."

When she's up there belting out, "I want to raise the roof; I want to carry on," the tones may not be heart-rending, but the emotion is definitely heart-felt. "I just want more, more, more," she says. "Why should I retire? When you're good and you have all that experience under your belt, why should you want to stop? Because every year you're better than you were last year. What a dumb time to stop!"

Nobody's ever called Phyllis Diller dumb. And time proves she's not a quitter.

Behind the Scenes

GENE & GABE'S

Playing the Moment with the "G-Men"

—Sonya Jones

[illegible] years ago, two G-men hit town. One had a knack for drama, the other for turning pasta into a dream. Raised on fritters and okra, Atlanta wasn't prepared. Its most cosmopolitan vision of Italian food was pizza supreme. But veal? Veal surrounded by funny sounding words like marsala?

"One time a man said to me, 'I've just had your shrimp scampi, but it had so much garlic!'" recalls Gabe Bencivenga, chef for the tiny spot on Piedmont Avenue that was later to attract such noteables as Lee Radziwill and Al Pacino, who recently dropped Deerfield promotion long enough to do a 3:30 a.m. barside solo. "I said, good! You'll never have worms!" Gene Dale, the half-Cherokee, half-English buddy from Commerce, Georgia, laughs. The gleam in his eye is distinct.

Gene and Gabe originally came to Atlanta to start a club with the Kingston Trio, friends from New York where Gene worked as an actor for a revue club called, Up Stairs at the Downstairs, and Gabe was a chef at the Portofino in Greenwich Village. "People who are now stars in Hollywood worked with us in New York," Gene remembers, "In fact, I was a judge at The Lion in 1957 when Barbara Streisand auditioned.

She sang Sleeping Bee from Capote's 'House of Flowers; but she lost to an opera singer. She got second prize and was allowed to perform free for a week." During the same time, Bette Midler worked Upstairs at the Downstairs with Melissa Manchester as backup and Barry Manilow as accompanist. They earned $425 per week.

When plans to open a club with the Kingston Trio failed to materialize, the two friends opened Gene & Gabe's on November 5, 1965. "The trio was doing one of their last concerts at Georgia Tech," says Gene. "They announced that they were coming out to our little restaurant." Gabe intersperses, "Five-hundred people came. We didn't have much space, so we put a buffet against the wall and served them all."

According to Gene and Gabe, they wanted a restaurant that was "everything that everybody wanted"—a restaurant where the local gas station attendant would feel as comfortable as the mayor. "If you've ever been a performer, you never get it out of your system," says Gabe. "I handle the kitchen. Gene's the out front man."

Gene complies: "Gabe is the most competent man I've ever known in running a restaurant. He knows how to prepare every dish, how to do everything in the kitchen. I am the front man. I can't treat anyone any different."

BELOW:

The staff of The Lodge.

Gene Dale, the front man of Gene & Gabe's.

The notorious stories that circulate around town about Gene and Gabe's fights and late-night dramas, are, indeed true. "The cuss-out is over the moment it's out," Gene laughs. "If you're thinking it, why not say it? I can't tolerate built-up tension. Pressure in the restaurant business is like anything else. Sometimes you have to close the doors and take a break." And turning to late-night dramas . . . Gene and Gabe have known Paul Lynde since 1952. At a party at Lynde's house in Los Angeles, Gene was with Karen Valentine, and Gabe was with Elizabeth Allen. Paul was being Paul." He threw us out of his house," Gene recalls, "you know, it's Erroll Flynn's old house, mirrors everywhere. We had no cars. The police came and he had to invite us back in. Gabe sat in a $9000 chair that Paul didn't want him to sit in. Then he picked up Paul's 'funniest man of the year award' and started teasing him. Paul threatened to call the cops. But Karen said, 'they're already here? The cops stayed and Paul entertained us all until long past dawn."

A few years later, Paul Lynde came to Atlanta with "Plaza Suite" and gave a bash at Gene & Gabe's which is one of his favorite places to dine. Naturally, he entertained the surrounding parties as well as his own guests. "If you can't make a restaurant fun, then you shouldn't be in business," says Gene of his friend's theatrics. "It's like a friend said to me just last night regarding contemporary films: 'What ever happened to Joan Crawford suffering in mink?"

Behind the fun and games, Gene and Gabe are serious businessmen. Both believe that successful restaurants are built by hard work. "I am total business," says Gabe. "A compliment from a customer is the greatest thing that a chef could have, because we all like to be what people appreciate most. I make the evening memorable by putting exquisite food on the table."

According to Gene, repeat business is the key. "I always try to go to a different restaurant at least once a week," he says, "and one of the nicest things I can say about the restaurants in Atlanta is that I'm glad I have mine." He continues: "One night stands don't work, for relationships or restaurants. I always hold a table for John Doe who's been my patron for nine years because I know John Doe will show up. We know 95% of the people who come to the restaurant."

On a recent Saturday evening, for instance, a man called Gene with a party from out of town. The chefs had gone home but Gene agreed to serve him—"if you'll trust me to feed you." Gene and the dishwasher prepared their meal and the party left a $50 tip for chefs, Louise Williams, Hilda Reese, and Lindoff Lindsay, all trained by Gabe.

"We're all in business to make money," says Gene, "and the moment you stop making money, you get out or change your policy. We have staff meetings every Friday whether we need them or not. Bullshit on objectivity! Nobody works for me I don't like."

To fully illustrate his capitalistic philosophy, Gene tells a story. "Teresa and I were at a party in Los Angeles in September, and Elizabeth Taylor was there. There she sat, a little frumpy, a little happy. Someone asked her: 'Do you like diamonds?' She replied: 'Anyone who says they don't, doesn't have any."

On November 5, 1975, Gene and Gabe gave their tenth anniversary party, with flowers from everyone, including Phyllis Diller, lining the restaurant like a "funeral parlor." Plans were underway for The Lodge in Roswell. "The Lodge was a whole new image for us." says Gabe, who now spends the greatest part of his time in the Roswell kitchen. "We owned the building, which was a dental supply place, so we commissioned David Byers to design it."

With its "four different dining rooms, every kind of ambiance and gorgeous people," Gene thinks The Lodge the "perfect restaurant." According to Gabe, "people expect to see me in whites, they know I'm in the kitchen preparing food. The Lodge is a total family run business. I have my nieces on the floor, and Gene's mother-in-law is out front."

As their next act, Gene and Gabe plan to open a cabaret with Gene's talented wife Teresa McGehee as the star. This addition to their endeavors will premiere sometime in the early spring. Rod Warren, a friend who has written for Peggy Lee and Bette Midler, has given

Gene and Gabe 96 numbers to open their new club. "My wife gets at least two calls for work a week," says Gene, "and she takes those that don't interfere with raising our child. Gretchen is only eight months old. We're in no hurry. We're moving slowly."

With its abundant restaurants—some good, many bad—and international status—for better or worse—Atlanta is no doubt better prepared for the G-men's latest adventure than it was in the days past when men always wore coats and ties after eight o'clock, and no Southern lady would be caught dead in pants. For a dozen years, Gene & Gabe's has reigned as top darling among *artistes,* their fans and friends, and folks who enjoy good food in warm surroundings. The Italian whose grandfather was Rome's chief-of-police, and the brother of eleven who ran away from Commerce at age fifteen, have given the city unforgettable moments.

There was a time a famous ballet dancer picked one of the restaurant's bus boys. They lived together nine years. They frequent Gene & Gabe's when in Atlanta.

There was a time when George Burns and Dean Rusk stood at the door repeating, "After you, sir," at least five times. Rusk didn't recognize Burns—not even when he said, "Sir, give me a light."

There was a time when a woman threatened to sue for $500 for food poisoning. President-elect Jimmy Carter was having a party in the restaurant on the same night. Gene told her lawyer: "What's good enough for the President of the United States is good enough for her. He had the same dish. He didn't get sick, did he?"

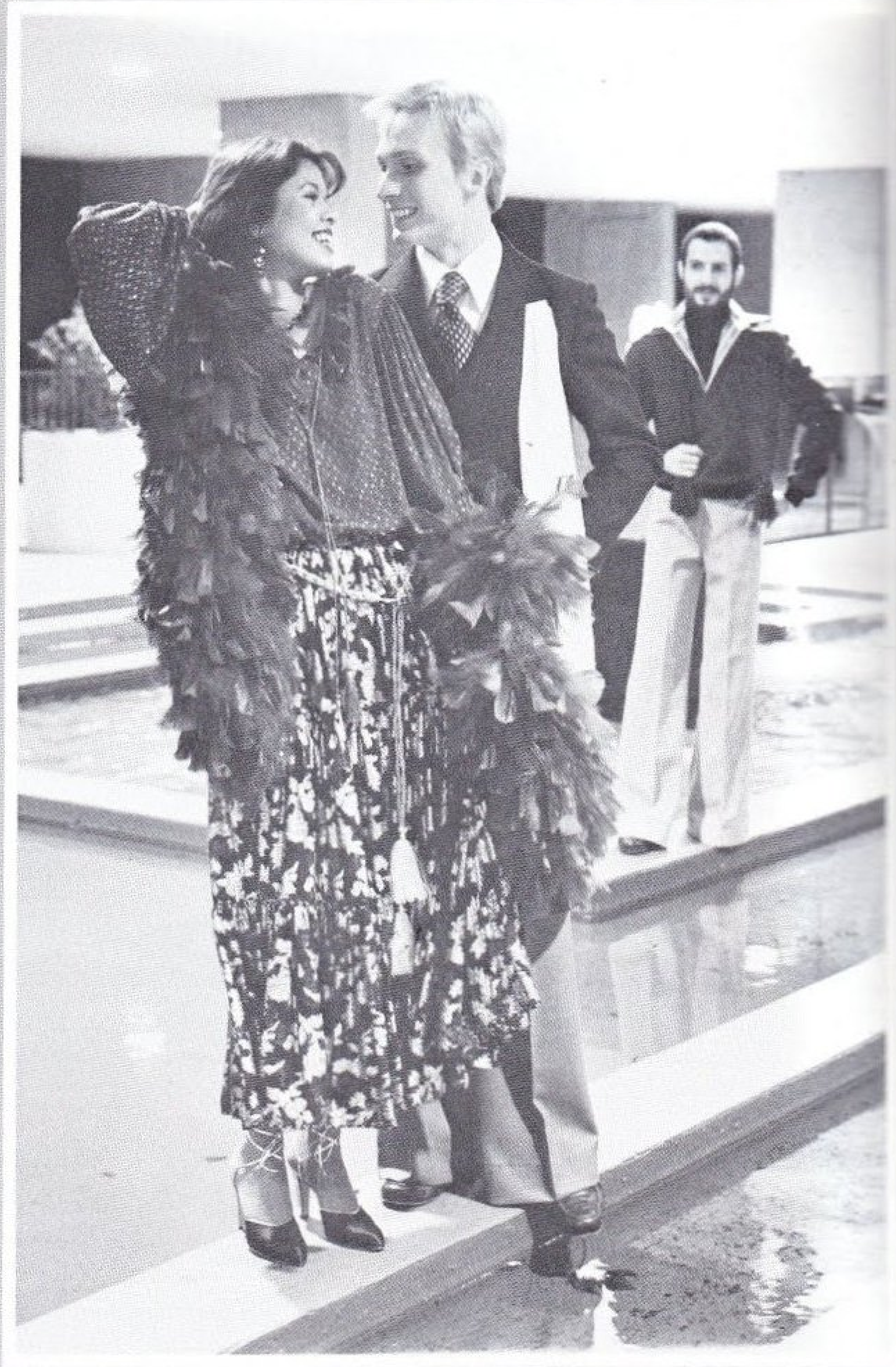
And there will be future times when a man calls to say, "I have eaten here on my anniversary for eleven years. I want something you don't have on your menu."

Whether a customer spends $10 or $100, say Atlanta's G-men, "trust is what any good restaurant is all about." If Gene & Gabe's is a haven to local and visiting people of the arts, the The Lodge is to Roswell and suburban Atlanta, the stepping-stone to what is to be expected in the next few years. "After all," says Gabe, "we were the first to give Atlanta a Gene & Gabe's - then, we will do the same for Roswell."

Gene, with that familiar gleam in his eye replies with the most frequently used remark at the restaurant, "Just, call me Thursday," he says. ——————————≫

OPPOSITE PAGE:
Gene Dale in the bar of Gene & Gabe's.
ABOVE:
Gabe presents some of the fine cuisine available at The Lodge.

“From his separate element he saw them and he exalted to himself because of his own advantage, his possession of a world to himself. He was immune and perfect.”



PHOTOS BY PATRICK MCGOUGH

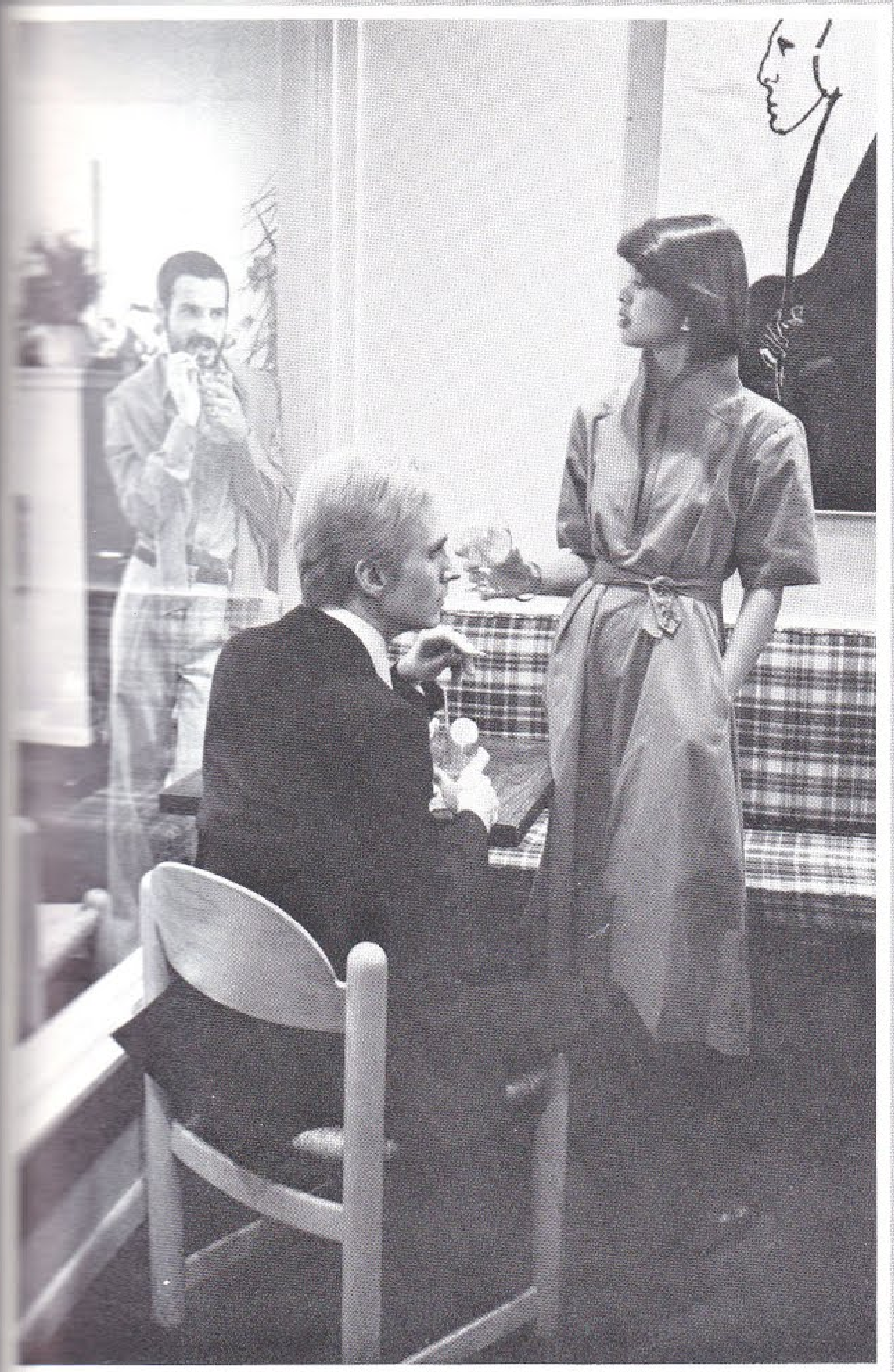
Slice of Life

By Li Lawson
Quotations by D. H. Lawrence
From *Women in Love.*

January named after *Janus,* the two-faced god of the Romans, reflects a season of the new cycle of growth and change, nightlife of the new year will be full of subtle glances and sighs, intimate whispers and soft touches, quiet fires and subdued passions.

Dazzle him in a soft, silk pierrot blouse dotted with flecks of gold worn with a black silk and gold brocade tiered skirt by Yves St. Laurent. Belt it all with a golden cord with tassels. Shoes by YSL.

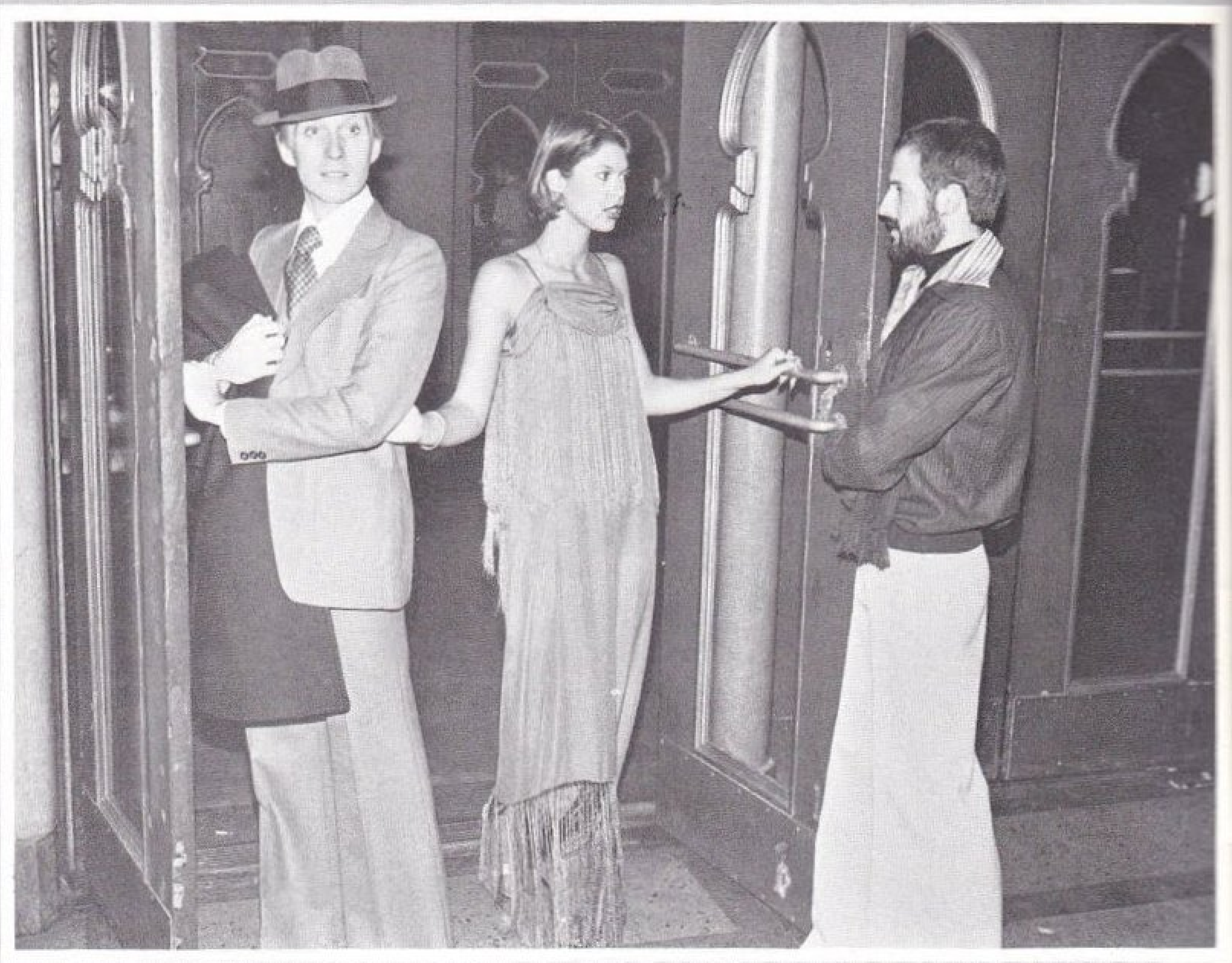
Entice her in a black wool overcoat from F. Alonso to set the mood for an enchanting evening lest she be seduced by a stranger in beige slacks with a wool over-shirt also from F. Alonso.



"Henceforward, she knew, she had power over him. Whenever they met, they would be secretly associated. And he would be helpless in the association with her."

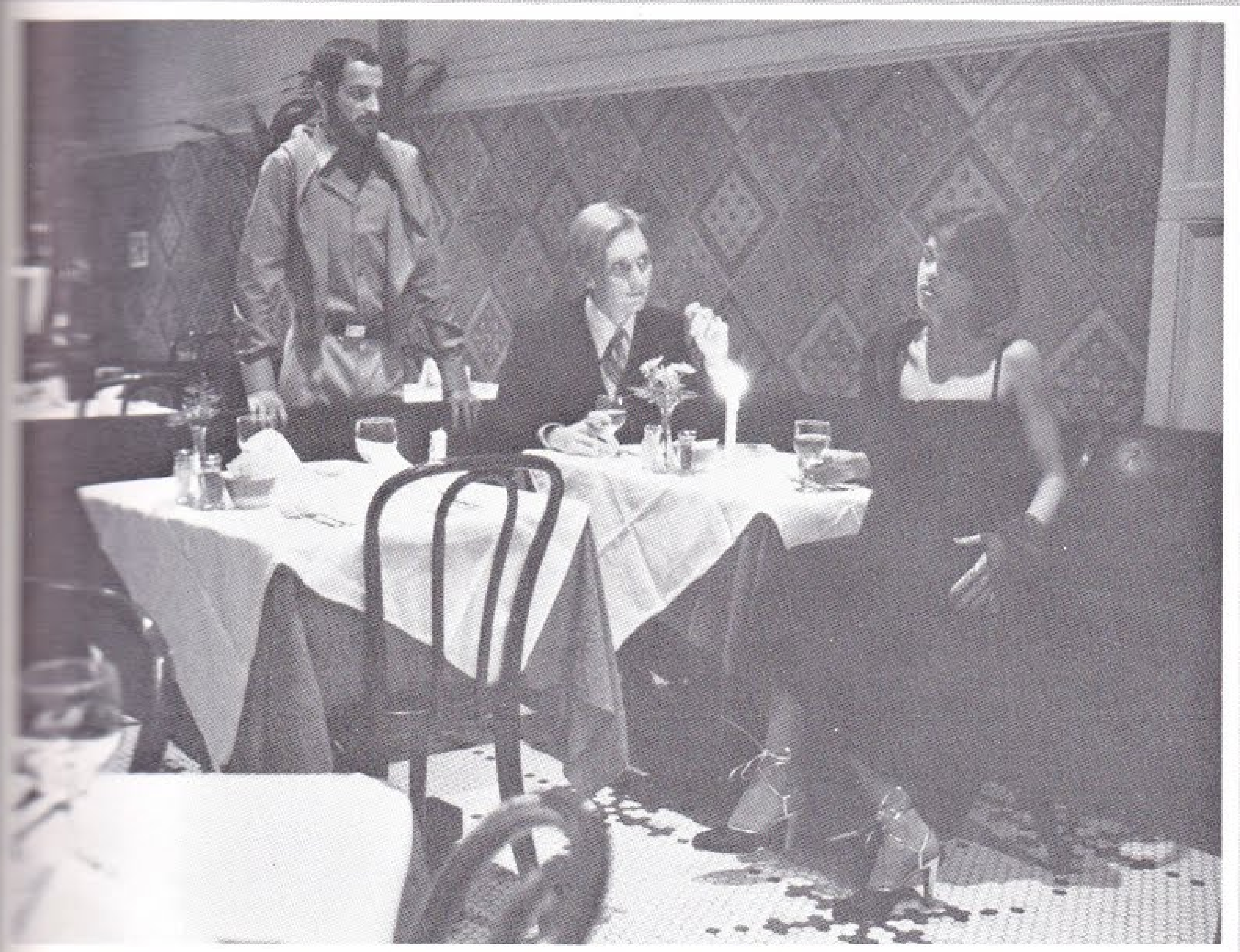
Choices! Ponder carefully which path you choose in a vibrant, red cotton gabardine dress trimmed in butterfly-soft leather from Roberta di Camerina. Men's fashions by Outrigger by J. Riggins.

“He felt she was
compelled to him,
she was fated to come
into contact with him,
must have the seeing
of him and knowing
him. And this roused
a curious exultance.”



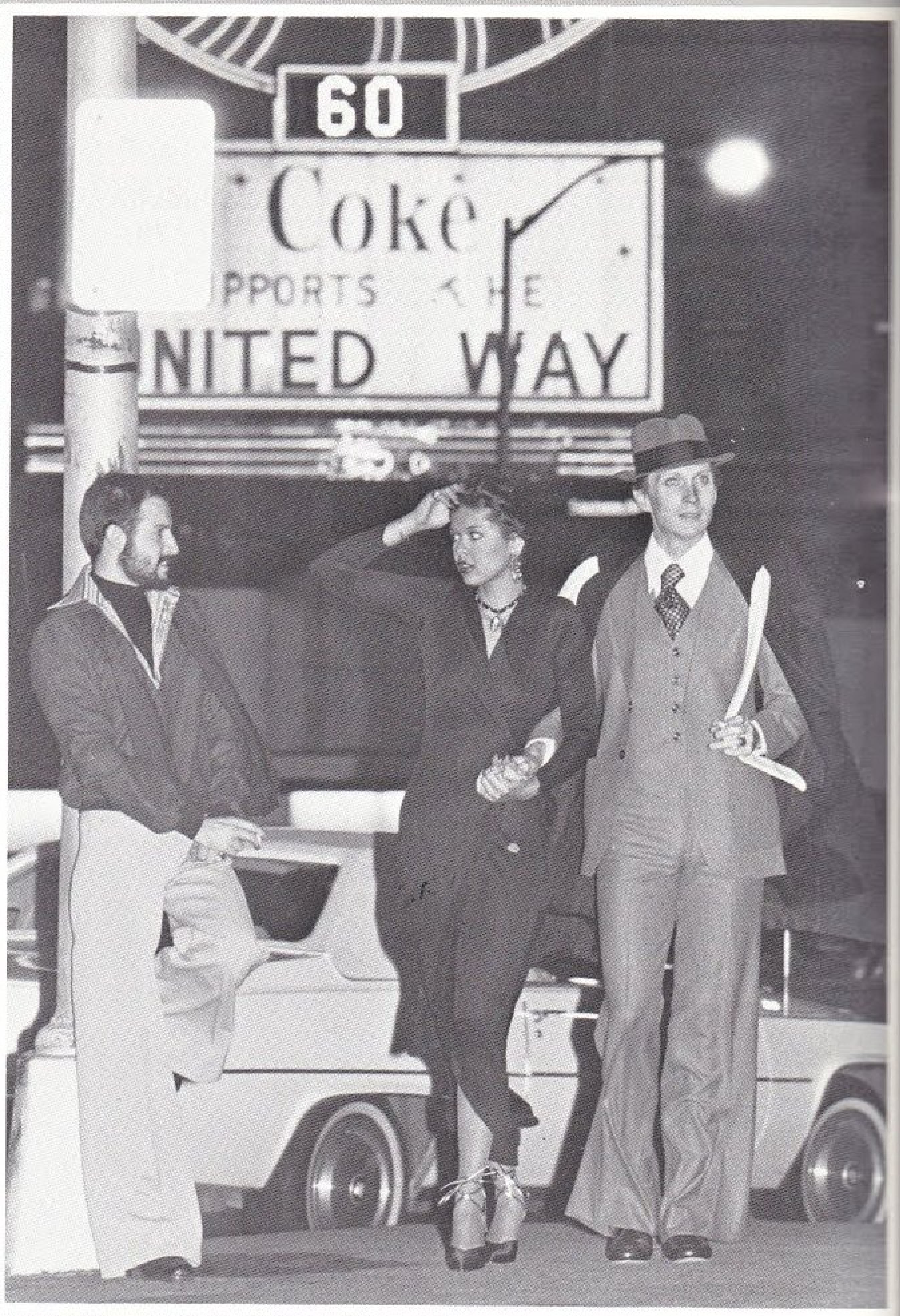
Denouement. Meet the challenge of adventure in a green silk gown with fringe from F. Alonso (slippers by Charles Jourdan). Vie for favors with inviting glances but appear aloof. Men’s fashion by F. Alonso.

"He looked down on her. Her eyes were dark and soft and unfolded, with a striken look that aroused him."



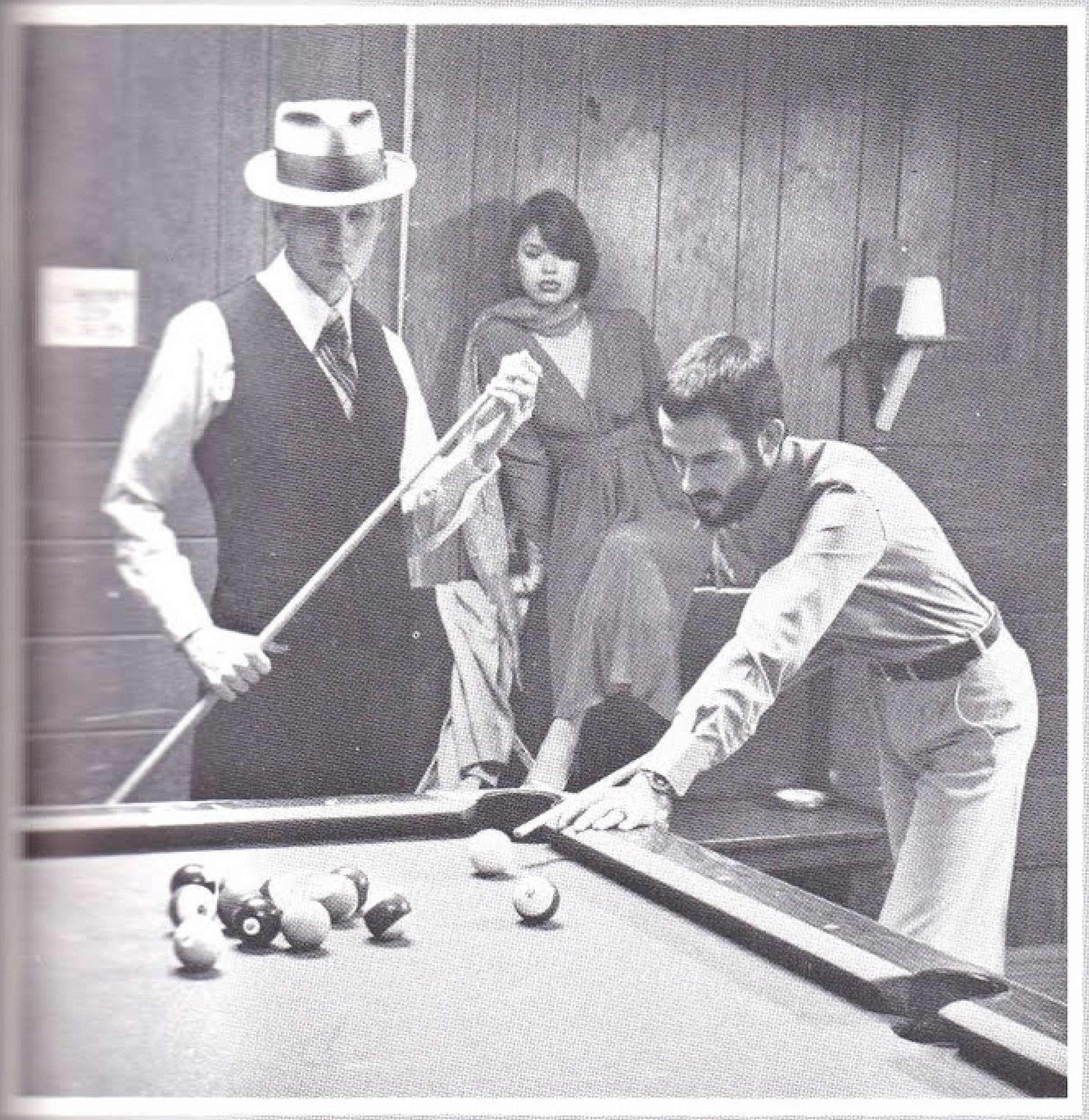
Weigh it. Candlelight wine and soft music all weave a spell of enchantment and romance when you wear a black wool gown with spaghetti straps from T. Edwards, enhanced with a patterned silk shawl by YSL. The choice is difficult when your partner is wearing a classic blue, wool suit from Outrigger by J. Riggins (Wayne Rogers shirt with Adolfo Vanbil tie)—but that strange man is casually attired for the evening games in pleated wool slacks and cashmere sweater by YSL with a cotton shirt by "Dan" and suede belt by lston Halston (also from Outrigger).

"She could see his face although it was a pure shadow. But it was a piece of twilight. And her breasts were keen with passion for him, he was so beautiful in his male stillness and mystery."



The Climax. Caught in a winter breeze which billows the hem of your black-matte jersey gown from Act III. Her date is dashing in a gray pin-striped suit from F. Alonso but the latin lover by the lamp seems to catch her eye in his three-part casual attire also from F. Alonso.

"There was something about him that magnetized her. He looked so new, unbroached, pure as an arctic thing. His gleaming beauty, maleness, like a young, good-humored smiling wolf, did not blind her to the significant, sinister stillness in his bearing."

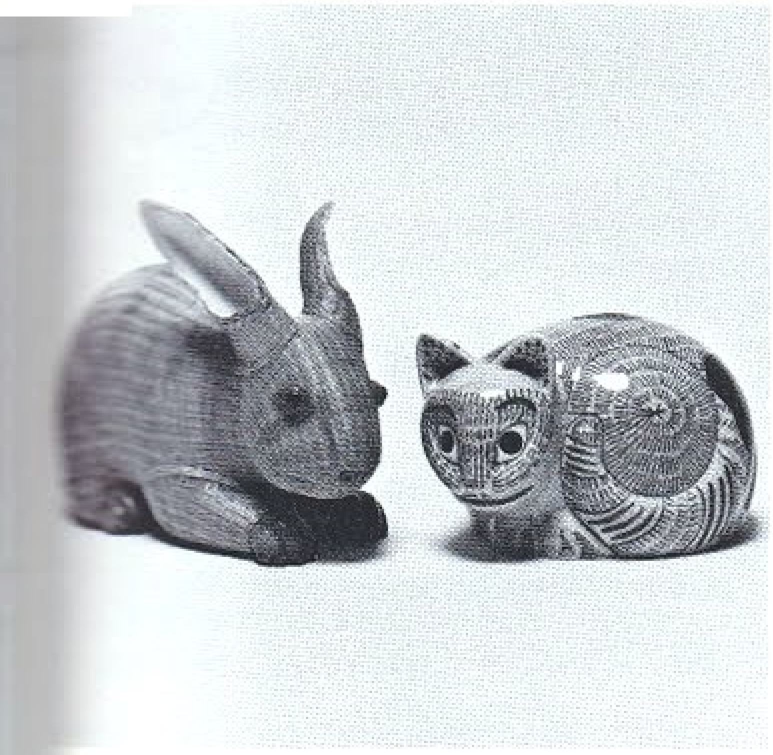


The Duel. Is there ever an easy decision to questions of the heart? Well, wearing a red-jersey gown accented with a scarf of golden flecks could improve your mood. From T. Edwards.

“She had awaited him with a faint delirium of nervous torture. As she stood bearing herself pensively, the rapt look on her face that seemed spiritual, like the angels.”

The Finale. Dawn is slowly approaching and there are so few hours left to enjoy the night. Don’t argue the point in a black silk kimona from Bleu Cheez. His clothes courtesy Outrigger.

Finds Finds Finds



PETTING

Feed the kitty with copper and silver and just listen to her purr. This ceramic kitty bank could make the perfect pet. No little cans or plastic packages to open and at the end of the year you can butcher this little baby and have yourself quite a feast.

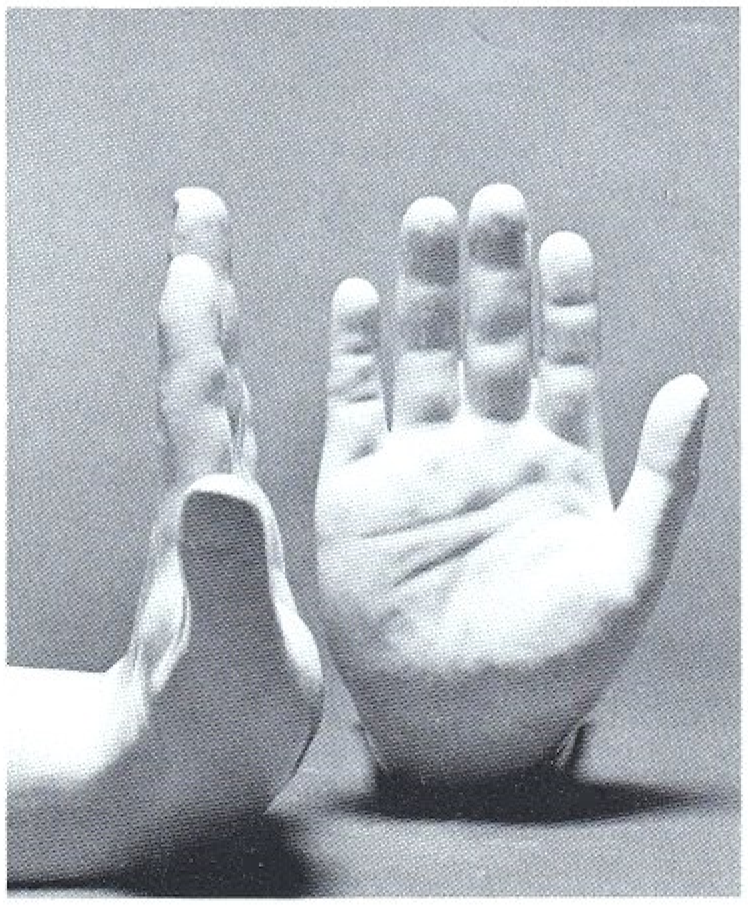
This bunny won't leave you an Easter egg, it won't leave you any other bunnies and it won't serve you a drink. But it is lovely just to set on a table. Made in the People's Republic of China and fashioned out of rattan with enameled ears and feet, this little bunny and our kitty were found at the Card Castle in Peachtree Battle Shopping Center.

WORK OF THE MASTERS

Make your next meal a work of art. Cooking classes abound to teach young newlyweds the craft of making a snack fit for a king. And now your creations can be served up on works of the modern masters. *Les Petite Fleurs* is the name of this pattern by Picasso. Available at The Lemon Drop at 1935 Peachtree, this special edition plate with mugs to match can cheer up any breakfast and brighten a day. Also available is a scarf and bag to carry with you for the early morning pick up.

SUPPORT YOUR LOCAL ARTIST

Give your favorite author a hand. Unlike singers, actors or dancers the writers seldom get the chance for ovations. You can change all that and give them a lift. Palm off these ceramic bookends from the Card Castle on a literary friend to hold the world of knowledge at their fingertips.



THE FLASHER AND THE KITCHEN WITCH

This is no fairy tale. Pee Wee Sherman, pictured here, is a flashy little fellow: just open his overcoat and see for yourself. O.P. decided to leave something to your imagination but if curiosity overwhelms you then dash down to "The Shop of S. Rogers." Pick up a Pee Wee doll and see that he does let it all hang out. The Norwegian kitchen witch is perfect company for the aspiring gourmet in the family. She carries a magic chant for the loved one who managed to burn the sugar cookies: "Pots boiling over are a thing of the past . . . I'll keep burnt food and bad coffee away." A great way to start the new year.

Her dark Russian eyes uproot Bunny's longing. Outside the bug-stained window, another sweaty mile drips by.

Seven miles to Highway 36S, Bunny winces. Seven minutes to live before reliving that December day we met at Morrison's Cafeteria to pledge our best selves for the rest of our lives. She wore a striped turtleneck, I green plaid pants, our favorites. Hugged together in her Fiat in front of the Holiday Inn, we necked like awkward adolescents.

"What's wrong with you?" Sasha asks. "Cat got your tongue?"

Kitty in a shirt as soft and pink as evening sunset under which Bunny dreads to ride the next six miles. Kitty beneath him moving through love's long rooms, the firmness of her sex easing Bunny down into pools of deep blue.

"My toe hurts."

"How did you hurt your toe?"

"Must've stubbed it on a shell."

"A shell? Big shell!"

"Big shells roar like savage seas."

Furious that one woman laid claim to his heart's highest tides, Bunny tried the bar escape. In two weeks, he picked up more women than he had ever slept with in his life. Then he resorted to the law of selectivity, narrowing his sleeping mates to two, eventually one. Still, Kitty crept into his bed, occupied or vacant.

"Are you sure it's your toe? You've been quiet all weekend."

A weekend blown, Bunny scowls, washed up in water-logged dreams. Kitty's hands, those long slender fingers at the nape of Bunny's neck, stroking his thigh, at the base of his spine pressing, pausing, pressing Bunny to leap across Morrison's widest simulated table. Give memory an inch, and she'll take a mile.

"I'll be okay. I'm a little pre-occupied."

"With what?"

"Work, I guess. I'm determined to write the great American simple sentence."

"I wish you'd relax. I'm beginning to feel emotionally inappropriate."

Emotions appropriate gut goings-on, three miles to go. Three minutes to live before reliving that December day she said she'd pay her own way. She ordered okra and more coffee with cream. Eight cups later, we drank wine. Give memory a mile, and she'll take a lifetime.

"I'll read something," Bunny sighs. "Wanna hear this article about fat. Fat, ladies, is politically powerful. Aminos absorb space."

"If you recall, I read it to you going to the beach, Mr. Anti-Feminist Forgetful. Besides, it's time to stop for gas."

"Here? Highway 36S?"

"We're nearly on empty."

"Don't we have enough to go on to the next exit?"

"I don't think we should risk it."

"It's getting dark. We should go on."

"I'm hungry. Let's stop and eat."

"I couldn't eat a bite. I guess it's the poison in my toe."

"You can have some coffee with real cream. You'll like this quaint little Georgie town. It's your style, okree and all."

Bunny's stomach flops like gills groveling for air displaced on muddy shores. An odor as rank as the leftover scallops on the dashboard seeps through his fondness for Sasha. All weekend Kitty has stalked him, emotional backlash whipping his muscles tight, its tiny claws scratching at the fabric of his yearning. No. Into town, the tortured must not tread throbbing toe.

Time: Saturday morning.
Place: Sasha's abode.
Climate: Hung-over hots.

Dearest Kitty,
Saturday morning last, I was making love with Sasha and as has been my recent problem, my head started to separate from my body. An orgasm seemed impossibly out of reach, so I asked her if we please could stop.

I was lying there in the silence when suddenly my fantasies floated off into dialogue.

"Kitty, I can't get this damn sentence to work!" I exclaimed. You offered several alternatives, and I trotted off, yellow pad and black-ink pen in hand, to deal with stunted sentence.

Shortly I returned proclaiming that sentence had been born, perfect child, incapable of being more delectably shaped.

At that moment, I had an orgasm! You and me and sentence! We three vaulted time and space, language and thought!

How you like them succulent transcensions?

"Do you want to hitchhike to the next exit, or shall I:" Sasha asks, her Russian wrath ready to explode all over Bunny and their stalled auto. Angrily, she hurls the cardboard go-plate of soggy scallops at Bunny's churning head.

Without turning a tail light, a Fiat whizzes by.

Kitty in a yellow crewneck, her long hair flowing out the bug-stained window and over Bunny's shoulders; Bunny drifting into pine-clad landscape and down yesterday's dreams; Kitty in a powder blue shirt driving off, waving bye; Bunny on the landing smiling, waving back, bye-bye; Kitty of a thousand purrings; striped turtleneck and plaid pants exchanging places . . .

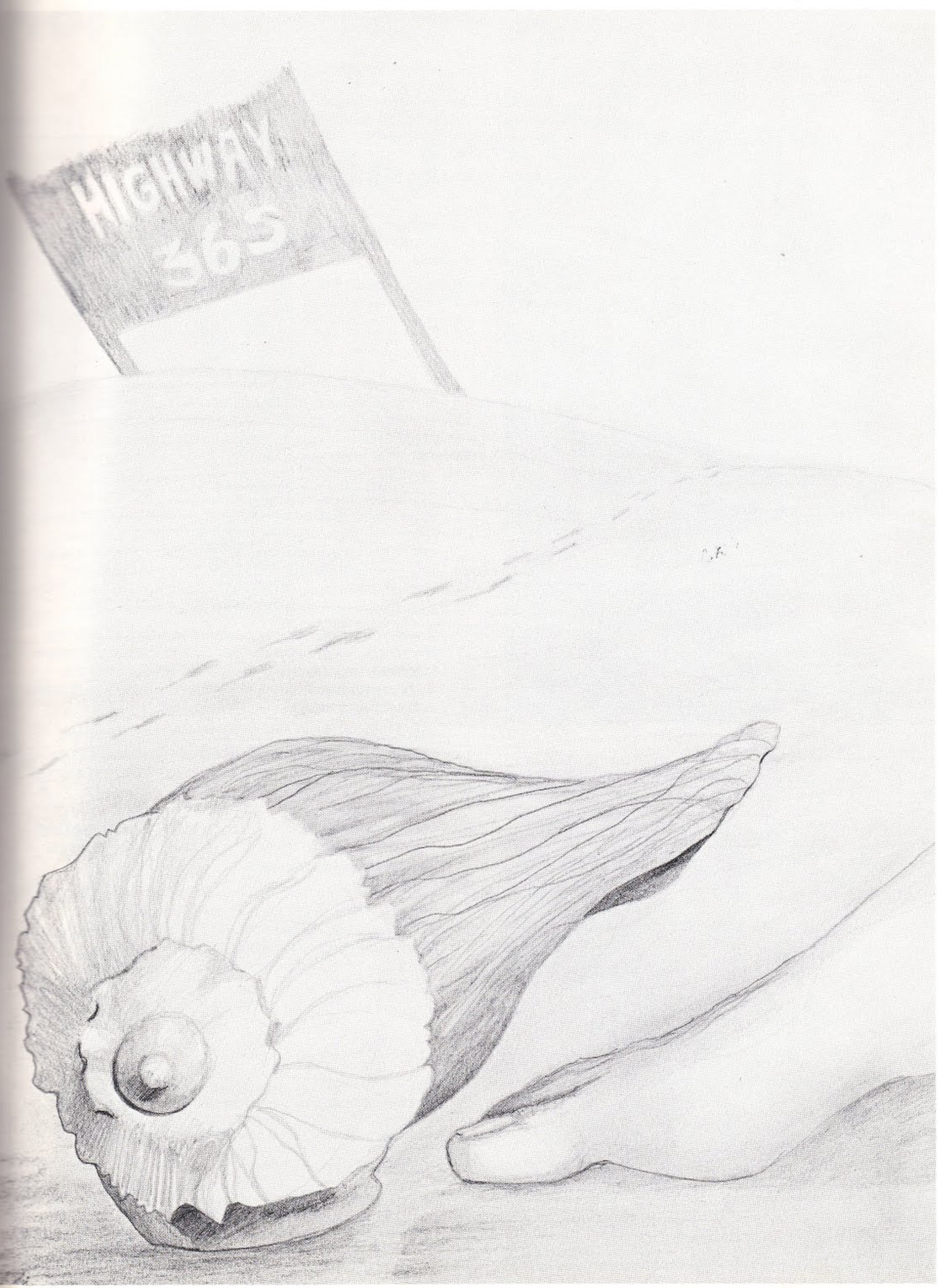
"I'll go," Bunny acquiesces, whiping tartar sauce from his eye lashes. "I know this territory."

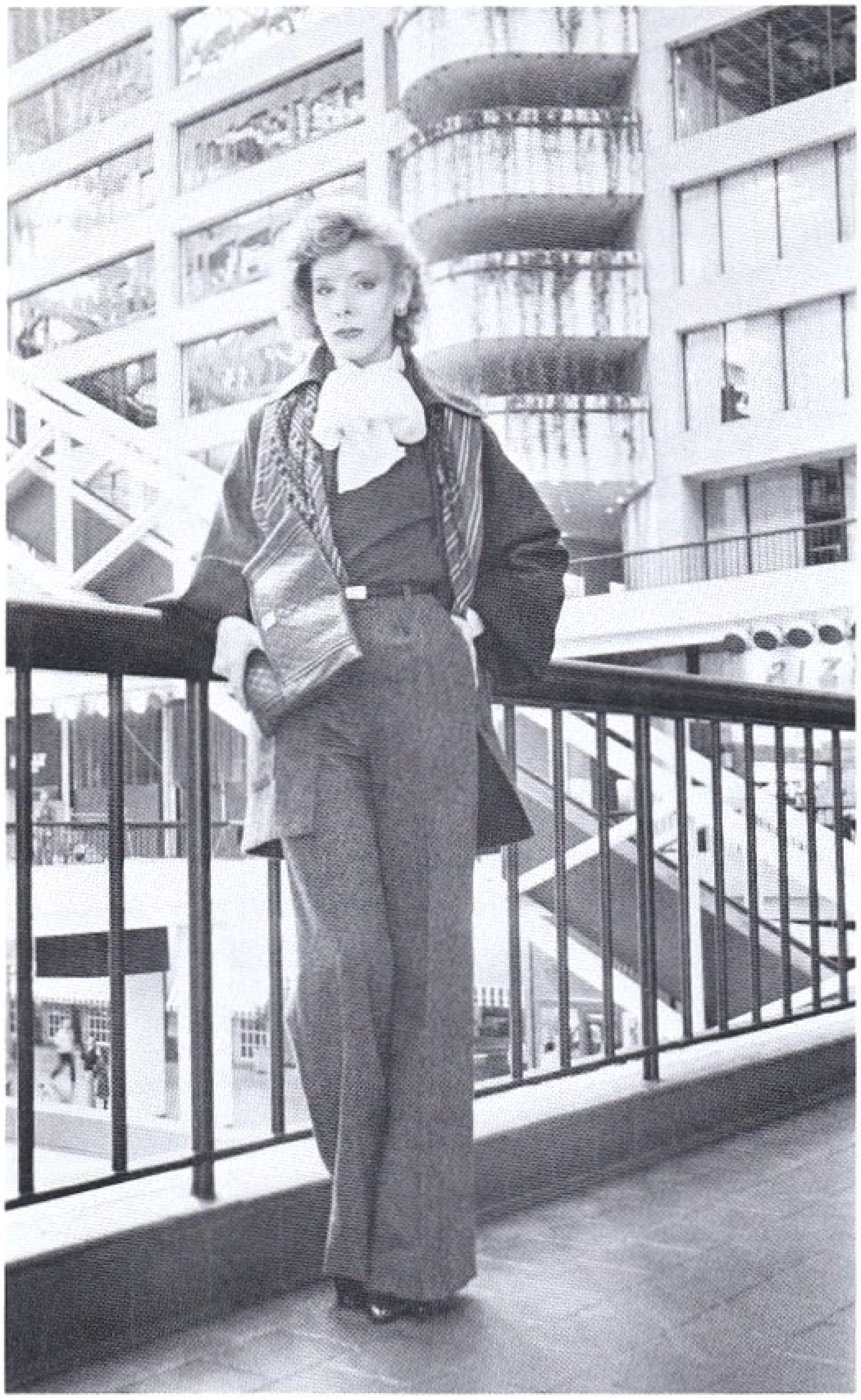
Give memory a lifetime, and she'll take an eternity. Replaying life to her liking is her favorite pastime.

Contributor's note: Hadden Luce's collection of stories, **After the Prom,** was published by Atlanta-based Vanity Press this Fall. Her collection containing the above story is due Fall 1978 from Vanity. Notorious for mysterious disappearances from her Savannah home, Luce was last seen headed for New York City to pick a fight with Erica Jong.

HER FAVORITE PASTIME

A Short, Short Story by Hadden Luce


HIGHWAY
365



Just Looking

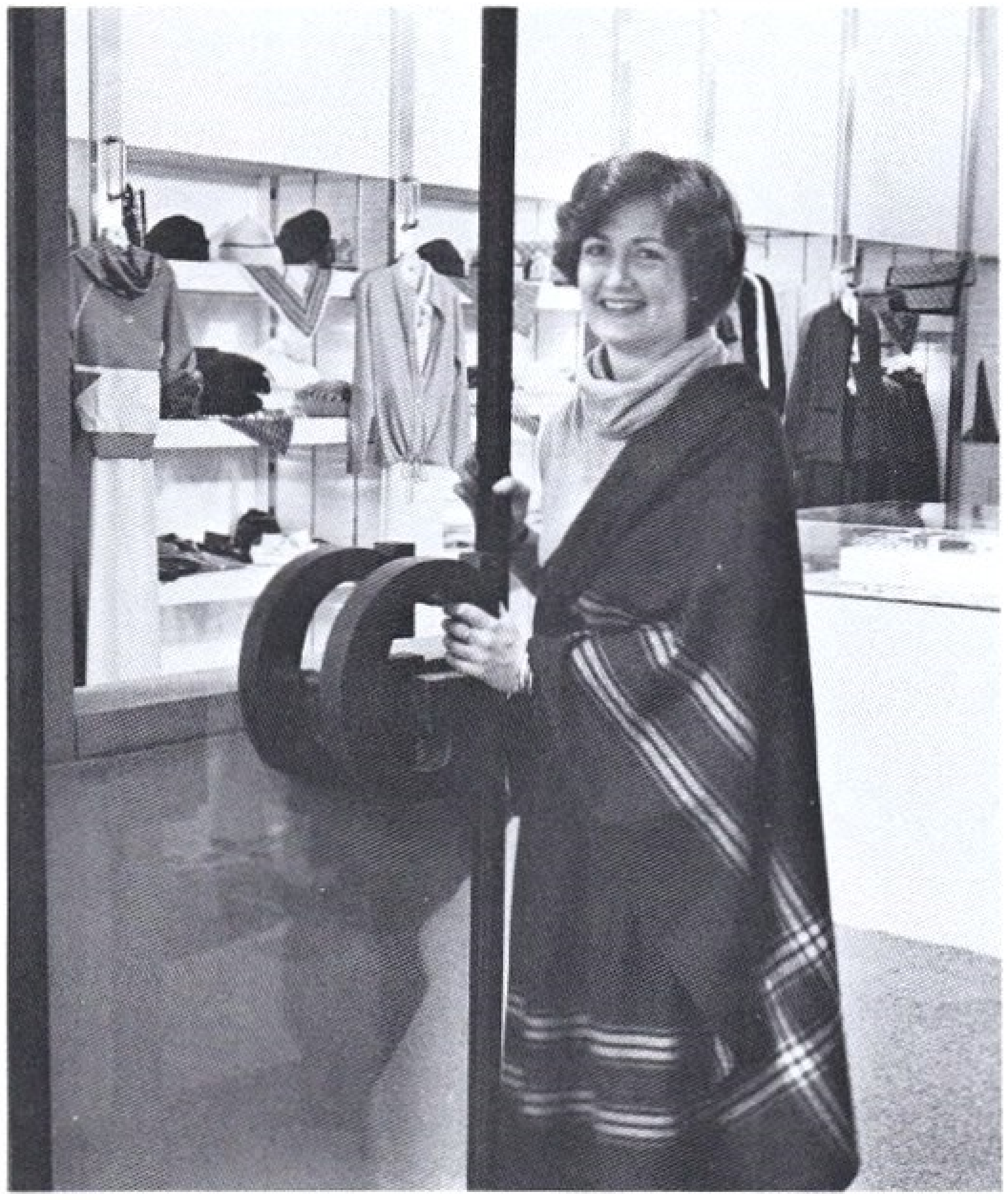
AT GIVENCHY

The total look for the fashion-conscious woman of today can be difficult to develop if the merchandise is inaccessible. But here in downtown Atlanta is one of the most prestigious designer shops of the world. Givenchy has a showroom shop in the Omni International complex. The owner-manager, Anne McCary Ballard, is a veteran fashion coordinator. As a student at the University of Georgia she majored in graphic design, which she later applied in her position at Rich's in retail merchandising. Although Ms. Ballard was born and educated in Georgia, she has traveled extensively throughout Europe and the Near East.

It was in Europe that she became acquainted with the Givenchy designer house. Ms. Ballard has an exclusive franchise with Givenchy and she is able to offer the fashion-conscious woman of Atlanta a total look in dress and accessories.

The Givenchy label stands for excellence, style and quality in the fashion world and at the Givenchy shop Ms. Ballard offers the quiet elegance in evening wear as well as the classic line of "ready-to-wear" for the career-minded woman of today. Givenchy is unsurpassed in quality and design and the fashionable woman of Atlanta has a designer shop at her disposal in the Omni International.

Here she can get the total look of today at a reasonable price. There is also a men's boutique which offers shirts, ties, and sweaters as well as a fashion boutique filled with designer jewelry along with the fine line of Givenchy colognes and perfumes.



Melinda is wearing a pair of gray tweed wool slacks with a white silk blouse layered with a soft, gray cowl neck sweater. The entire ensemble is topped off with a charcoal gray reversable wool and poplin rain jacket. Clutch by Givenchy. Shoes by J. Gilliam.

Ms. Ballard is shown modeling a dirndl skirt in a plaid of brown and forest green with a matching wool shawl over a light beige cashmere sweater with a cowl neck.

More.

NANCY CLAY

After a short career of modeling in the rat-trap of New York City's garment district, Nancy Clay came to Atlanta with regional and dinner theatre experience throughout the Southeast and has been seen by Atlanta audiences at the Manhattan Yellow Pages in "The Natural History of the American Chorus," "The Gershwin Story" and "A Rose and a Baby Ruth." Last spring she donned costume and make-up to appear as the celebrated puppet, Judy, in the Atlanta Children's Theatre production of *Punch and Judy.*

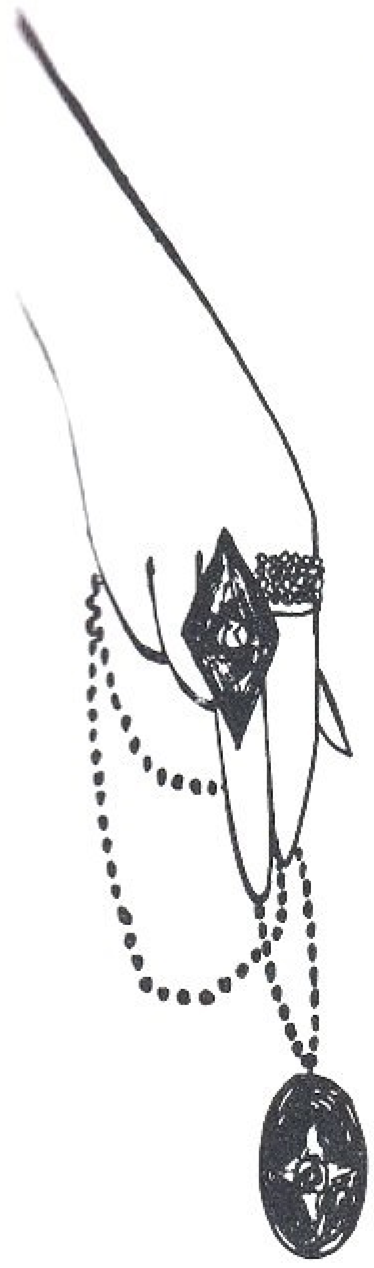
A native of Mayodan, she attended the University of North Carolina majoring in Theatre Arts. She toured in productions of *1776* and *Two Gentlemen of Verona* and served as production assistant at the Greensboro Children's Theatre for two years.

Ms. Clay is now a member of the newly formed Umbrella Players, an educational program for Georgia schools formed through the Atlanta Children's Theatre. The performances feature an original production written by Atlanta playwright, Thomas E. Fuller, with original music by Carleton G. Palmer, followed by a workshop with the players teaching creative dramatics. A showcase on January 5 will feature both the Umbrella Players and the Atlanta Children's Theatre in the production of *I WILL,* a new musical based on the life of William Shakespeare written by Rand Hopkins with music composed by Marty Goetz.

Photograph by Roy Blakey

LIBBY

Last month Libby Whittemore debuted as a lounge singer at Tyrone's and displayed the splendor with which she has captured and delighted audiences in her native Atlanta many times before. Ms. Whittemore delivers her songs with a certain kind of pleasing honesty. Her voice has a powerful softness when she attacks the melodic miseries of a ballad and she lights up with animated candor



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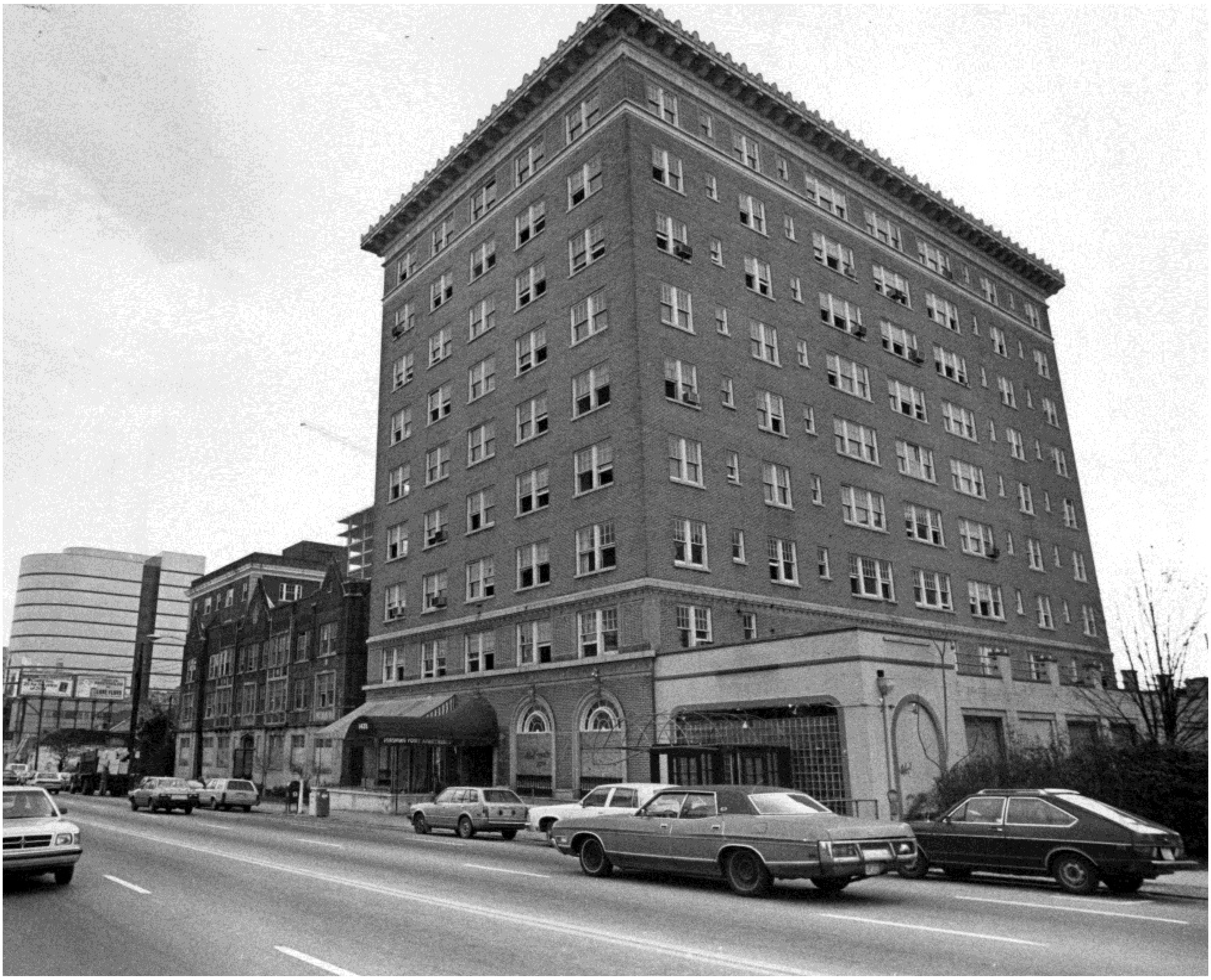
TYRONES



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WINDY WALKER

Windy Walker, a native Georgian, has been in Atlanta for three years and has made the usual rounds of regional and dinner theatres and night clubs. She recently made her debut at the Midnight Sun Dinner Theatre in "Stop The World . . . I Want To Get Off". Ms. Walker has appeared in the role of Cherie in "Bus Stop" at the Barn Dinner Theatre and before at the Alliance in "All The Way Home," "King Henry IV (Part 1)" and "The Skin of Our Teeth." For several months she sang in the lounge of the Lark and Dove with Jerry Farber and appeared in Angelo's Cabaret at Parkair Mall, the forerunner of the Manhattan Yellow Pages.

Films, she believes, will offer her the best opportunities. That does not mean though that Atlanta has lost a gifted actress. Life in the theatre is a vagabond existence and performers move to where the work is and where they feel most comfortable. It's hard to keep a Georgia girl away from home for long and with more films being made locally we can be sure that should Ms. Walker leave for a while she will soon be back in Atlanta seeking the opportunities available here.

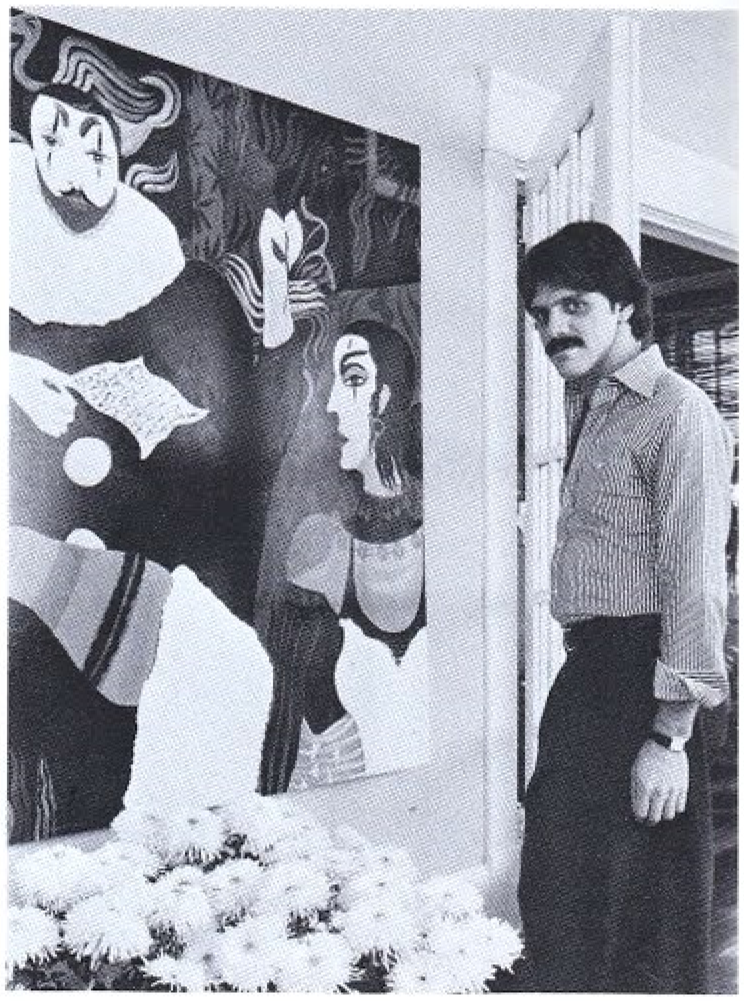
JAFF SEIJAS

Calling Atlanta home, although his time is spent between here and Amsterdam, Jaff Seijas recognizes Walt Disney as an important early influence not only on his art but in his personal scope of life. In maturation he added the influences of the ancient Egyptian and Greek cultures and the pre-Raphialites and has developed a style of linear drawings filled in with brilliant water colors, creating an animated harmony of romantic fantasy and surrealism.

Seijas most recently has shown a series of tarot scenarios which may be produced as actual decks of tarot cards for mystical use. Other series have included archetypes of personalities from thirty countries, scenes of famous cowboys and a collection of eroticism. A projected series is of the portrayal of saints in the scenes which elevated them to sainthood.

Jaff's affinity with Amsterdam began during his schooling there which began as a search for inspiration and a longing for the salon society of artists circa the 1930's. He continues an endeavor to recreate that inter-stimulation of artist by holding forums on the occasions of a full moon.

Pictured here with his painting "The Affair," some of his work can be seen at the E. Cochran showroom at the Atlanta Decorative Arts Center.



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PREVIEW

A glimpse of the celebrities visiting Atlanta

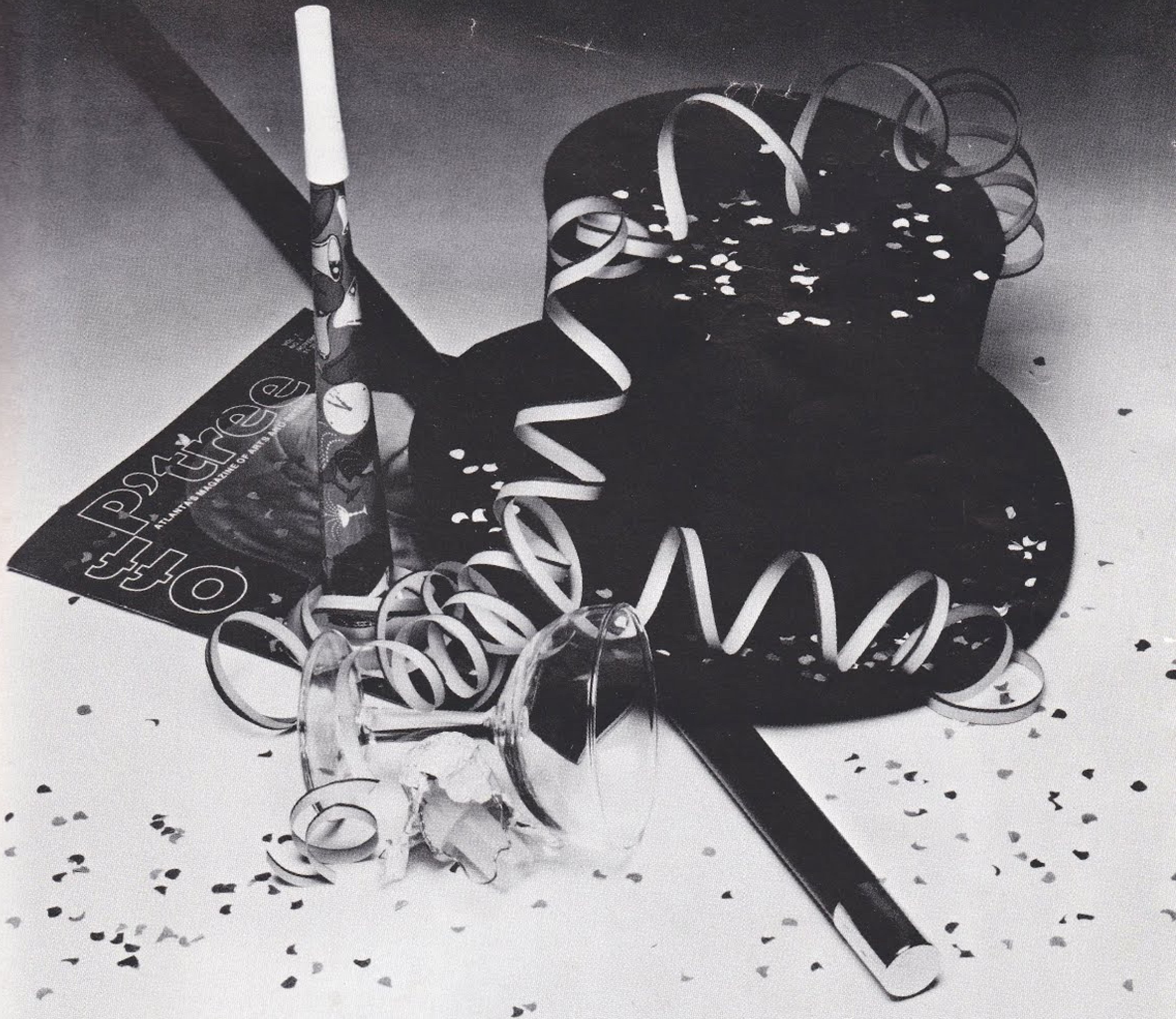
Inside the new Capri concert theater

an interview with Maniya Barredo, prima ballerina with the Atlanta Ballet

A look at the recording industry in Atlanta

Sassoons in Atlanta

and More . . .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